

APRIL 1991

Guide

TO THE ARTS



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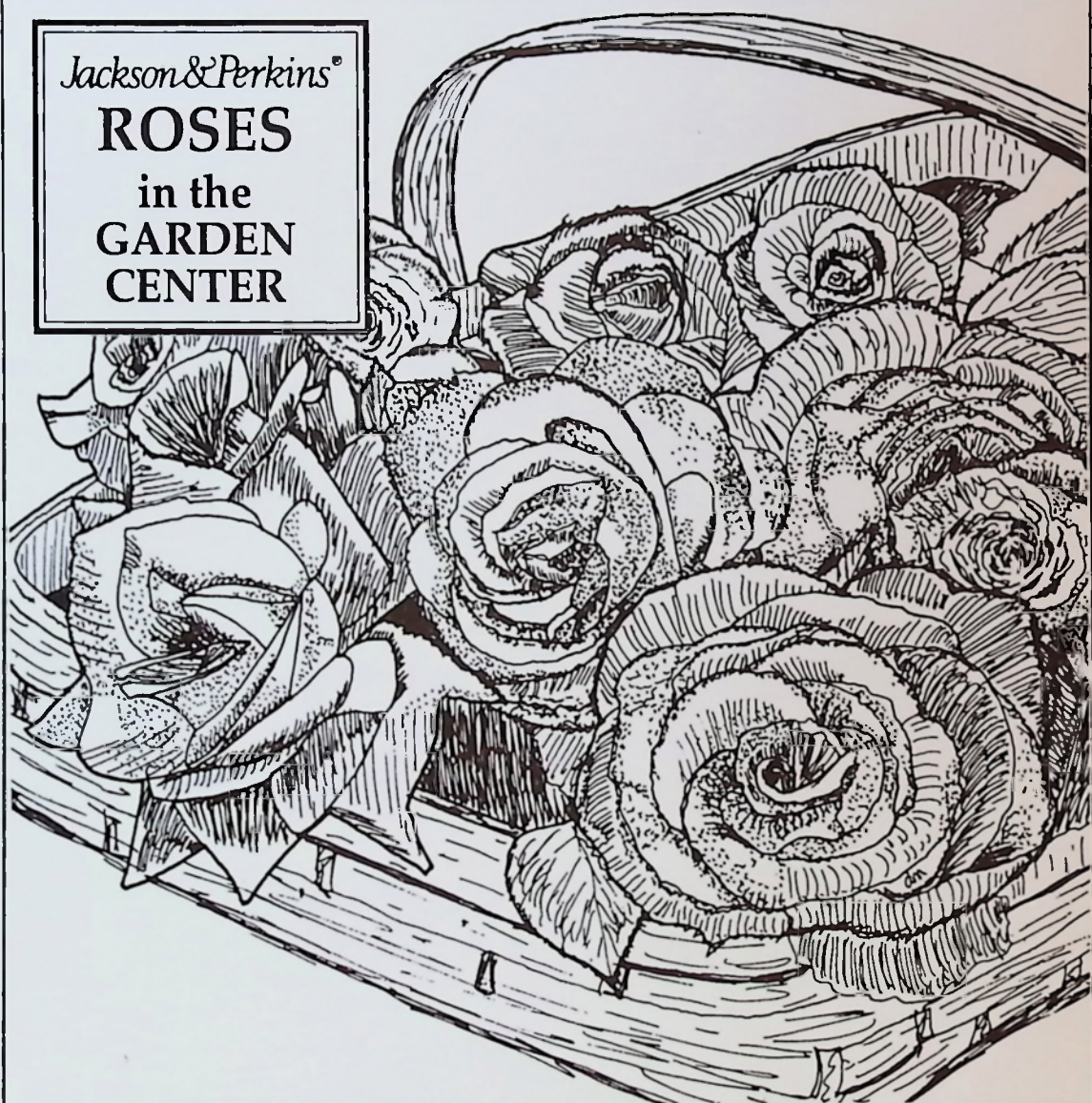
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APRIL 1991

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*The Grace, sisal, hemp,
Rannie, raw silk and copper
wire, by Chung-Hie Lee. See
page 4.*

Front Cover: *Deep Rest*, by Jung Sil Hong will be on display
in the Schneider Museum of Art in April (see page 4).



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Calendar of the Arts Broadcast
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We're extremely pleased to announce two major developments of particular interest to our members in Jackson and Josephine counties.

More AM

Most Josephine and many northern Jackson county residents live beyond the range of KSJK, our news and information AM station. They have repeatedly asked if there wasn't some way of making our AM service available to them. Up until now the answer has been "no" because AM stations cannot raise power, or operate signal extending translators, like FM stations can.

We were, therefore, ecstatically happy when Bill Smullin called, from California-Oregon Broadcasting/KOBI-TV and asked if we would be interested in the gift of their company's Grants Pass AM radio station, KAGI. KAGI operates on 930 AM with 5,000 watts of power. Its signal can be heard throughout Josephine county and easily covers those areas of Jackson county which 1,000 watt KSJK can't reach. Bill and Patsy Smullin have been interested in public broadcasting for a long while. In fact Patsy was appointed a member of the Oregon Commission on Public Broadcasting by Governor Atiyeh and has served in that capacity ever since. The Smullin family also enjoys our programming and they, and their stations have on a number of occasions provided us important assistance.

The donation of KAGI to Jefferson Public Radio, however, is an extraordinarily important and generous gift. The station, with its transmission facilities, has a value of more than \$300,000 making KAGI the largest single private donation we've ever received.

We'll operate KAGI like KSJK(AM), from our studios in Ashland, with the Grants Pass station carrying the same news and information programming as KSJK. We hope to gain new underwriting support in the areas newly served by this addition to Jefferson Public Radio in order to support KAGI's operating costs (which should run about \$15,000 annually and consist entirely of electricity, equipment maintenance and the leased use of the KAGI broadcast tower). KSJK, for example, has generated approximately \$12,000 in program underwriting support this year in addition to producing about 8% of our membership income). So we don't expect it to cost a great deal to operate the new station, because it will not have any new studios, programming which we haven't already purchased for KSJK, or new personnel cost. What it will do is help us spread our existing AM operating cost over a larger group of contributing listen-

More AM and FM

ers and underwriters with only incremental additions to our operating cost.

So the hopes of some of our members for access to our AM service will be answered by this donation. And all thanks to the Smullin family for making this dramatic improvement in our service possible!

The timing of the inauguration of our Grants Pass AM service is a little difficult to predict. First, the FCC must approve the donation, and second we must raise the funds for one-time equipment costs to connect KAGI to our Ashland studios. More on that in a minute. Our best guess is that we would have the new station on the air late in the spring or early in the summer.

More FM

When we launched our first satellite station, KSMF, in November 1987, we did so as inexpensively as possible. After all, no one really knew whether the satellite station model would really prove a good investment of our funds and time. As a result we built KSMF almost entirely with used equipment and the station has operated with a pretty puny 228 watts of power from a 1950's era transmitter.

In short order it became clear that KSMF's service had really captured listeners' interests. Unfortunately, the station's tiny power complicated listening in some parts of Jackson County and was virtually impossible in Josephine County. We've had a lot of inquiries from Grants Pass about making KSMF's signal available there.

Accordingly, in 1989 we applied to the Federal Communications Commission for permission to increase KSMF's power and in January of this year the Commission approved that boost. When the new transmitter is installed KSMF will have 2,300 watts of power (more than the "old" KSOR did when it operated at 1,950 watts prior to November, 1986). And with this power increase Jackson

Volunteer Profile

County listeners will not have to tolerate signals which at times have become noisy during some parts of the year. Listeners in Jacksonville, for example, will particularly benefit from KSMF's increased power as will listeners in northern Jackson County. But even listeners in Medford and Ashland will notice a dramatic improvement in signal strength and the signal's receivability year around.

Also, when this power increase takes effect, Grants Pass listeners will for the first time be able to listen to KSMF. We'll install a Grants Pass translator, which the larger KSMF will now have sufficient power to feed, for listeners there.

Before we can purchase the new KSMF transmitter we have to raise the necessary funds but, once that is done, we don't expect the installation to take more than a few weeks.

The Bottom Line

Because of the close timing of these two new service improvements, the KAGI donation and the KSMF power increase, we have decided to ask our Jackson and Josephine County listeners to join together to raise funds for the equipment necessary to implement both projects. The equipment for both items totals about \$55,000 which is pretty much equally split between the KAGI and the KSMF projects. Because we're not asking our listeners outside these two counties to help subsidize these improvements, we're hoping that listeners in both counties will chip in so that we can raise about half the cost of each project in each county. Once the money is raised we can promptly put the new facilities on the air.

We're also asking a variety of foundations and businesses to support these improvements in the form of challenge funds in order to encourage our Jackson and Josephine county members to also support these improvements which directly benefit them. It's risky to do so during a marathon, because we can't afford to have you reduce your normal marathon pledge to help fund this capital cost. What we're hoping you will do is send us an extra gift to help with the installation of these new facilities.

Jackson and Josephine County listeners who are able to do that will advance the day when they can better enjoy our AM news and information programming and/or a stronger

satellite station service from Jefferson Public Radio.



Ronald Kramer
Director of Broadcasting



Keri Green

Keri Green has hosted *The Folk Show* on KSOR for nearly a year: first as an occasional substitute and now as the regular Sunday evening voice. "I've always loved folk music," she says. "The lyrics and melodies always appeal to me, and the music never goes out of style."

Keri grew up in a musical household. Her parents listened to classical music, and she remembers "always singing and playing." She played both flute and violin as she was growing up.

Keri moved to Ashland from the Sierras in 1985 with her boyfriend, Jim, and her two cats, Ollie and Bastendorff. Prior to her move she worked for the U.S. Forest Service. She now works as a consultant in team building, mediation, and organizational development.

After a bicycle accident left her unable to play the flute and ended her participation in making music—she was a member of the Klezmer Gypsy Troupe—Keri was looking for something to keep her in touch with music. "So the Folk Show came along just at the right time for me. I love picking out the music and putting the show together. And I get to listen to a whole lot of new music."

LAND OF THE MORNING CALM

*Land of the
Morning Calm,
An Exhibition
of Contemporary
Korean Metal
and Fiber Art at
the Schneider
Museum of Art,
April 4–May 17.*

By Barbara Ryberg

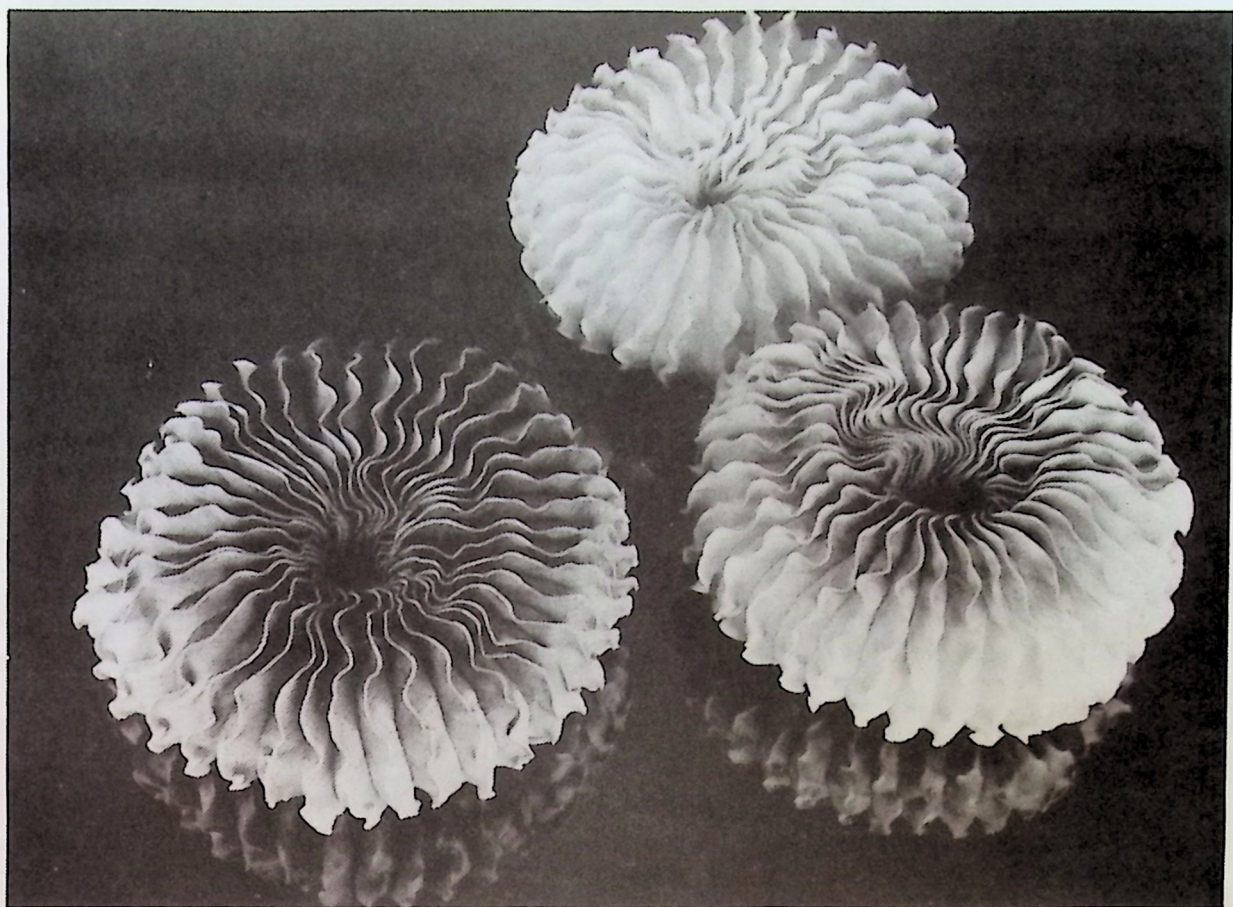
Korea stands out for its cultural and linguistic homogeneity in a world commonly thought to be inter-related to the degree of cross-cultural peril, if one considers retention of some differences to be beneficial. Believed to be founded by a legendary figure, Tan-gun, around the 3rd millenium B.C., who gave it the name Choson, Korea has withstood three kingdoms and their dynastic feuds, foreign domination, natural disasters, and its own geography, situated as it is between two powerful neighbors, China and Japan.

If history and legend serve most nations in development of a cultural identity, Korea may add inspiration to its cultural heritage. For Tan-gun's poetic impulse comes to us in translation, as Choson means "Land of the Morning Calm." One can argue about names and their significance, but it is harder to argue

about poetry. It is that dimensional edge which sustains body and soul through adversity that is poetry's gift.

Korean art scholars insist that artists have used this gift with "...modesty, sensitivity and naive naturalism," in keeping with the traditional Korean notion that man's ability to produce objects carries with it reverence for this distinction. It is said, for example, that Korean ceramics differs from Japanese (who borrowed from them) in the potter's desire to draw the viewer's eye toward the hand that formed the object, rather than to the object. Reminder of the human element separates Korean work from the stern formalism of the Japanese.

Viewers of the metal and fiber works at the Schneider will see examples of work which seek to join tradition with an emerging artistic



Yeon Soon Chang

Unexpected Outing, dyed on Korean ramie

"...I smell the fragrance of the past through fiber, feel the present through dyes, and read the future in the completed work."

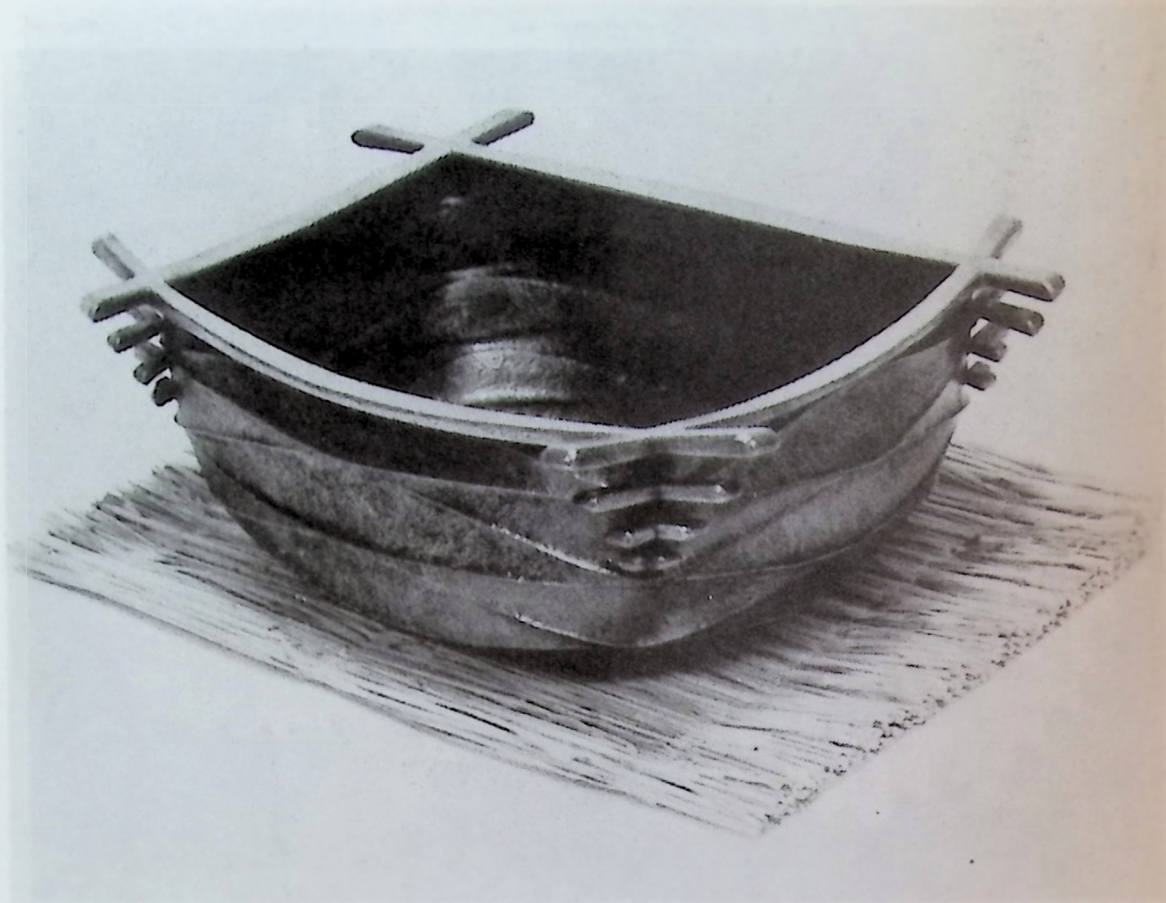
idiom. That this idiom speaks to contemporary life in its broadest meaning is part of the expectation contingent upon modern work.

Korean Metal work as craft dates back to 918, with fiber close behind, if one considers the wood carving skills of the Korean people from 1232; or more recently their expertise with papermaking.

Examples of metal art in the show include works by Kim, Chong-Ryul, whose copper repousse combines color, texture, form and function; and Kang, Chan-Kyun, whose gold-

en frog is as much a fanciful reminder of the Korean character as it is artifice.

Some examples of fiber art in the show are more painterly than textural, which if it is so, suggests a particular melding of techniques in a nation with a short painting history. Others, however, such as "Voice" by Kwon, Young-Koo, have a sculptural presence, the voice represented by a tongue-like shape. The predominant black color of the piece is relieved by a red design in the center resembling something one might encounter in computer



Chong-Ryul Kim

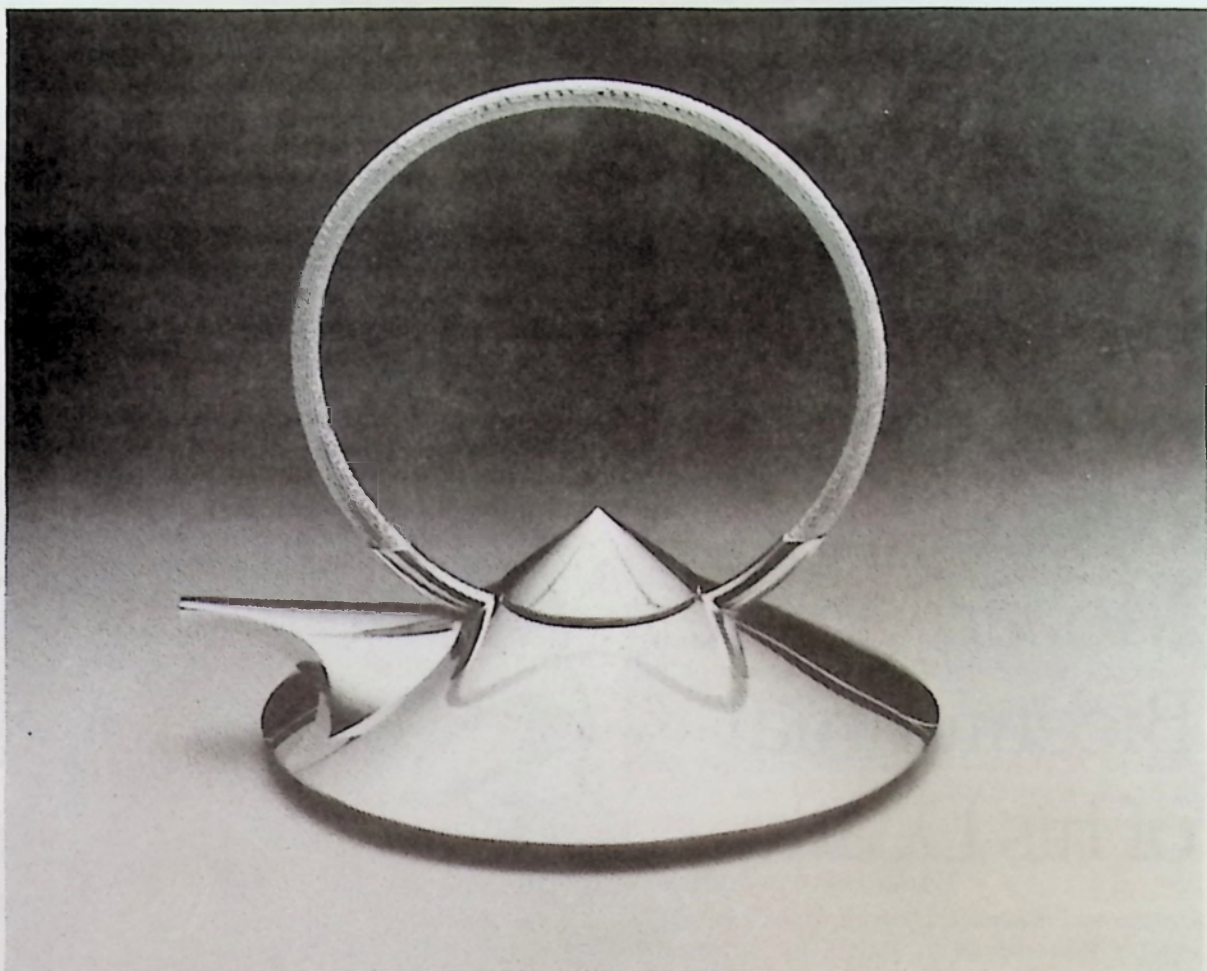
Vessel, copper repousse

"I intend to find out something new that can be coordinated with 5,000 years of cultural inheritance."

technology, a micro chip, perhaps.

It is when expression reaches toward a new vocabulary that art begins to move ahead. That seems to be occurring in "Dance," the installation piece by Park, Chung-Shuk, where seven figures are completely draped in red, white, and blue fabric on a grassy plain. What at first appears to be a straightforward design statement ends up disturbing the viewer because the artist has chosen to hide the faces of his models. In troubled times that kind of ambiguity carries a loaded message.

Land of the Morning Calm is a collection of sixty-five works by forty-seven contemporary Korean artists working in fiber and metal. Artists were selected by Dr. Kyung Sung Lee, Director of the National Museum of Modern Art in Seoul, Korea. From these works Michael Monroe, Curator in Charge at the Renwick Gallery, National Museum of American Art, Smithsonian Institution, Washington D.C., made the final selections which comprise the show. Also assisting in organizing the show were Professor Paulette



Kyung Hee Hong

In The Morning, sterling silver and fine silver

"...it is the psychological function of stories in living space that I wish to express in my works."

Myers, Southern Illinois University at Edwardsville, and Komelia Honja Okim, Professor of Metals, Montgomery College in Rockville, Maryland.

The exhibition will travel in the United States and Canada for two years, after which time it will return to Seoul for a final show at the National Museum of Modern Art.

Barbara Ryberg is a freelance writer and a frequent contributor to the Guide.

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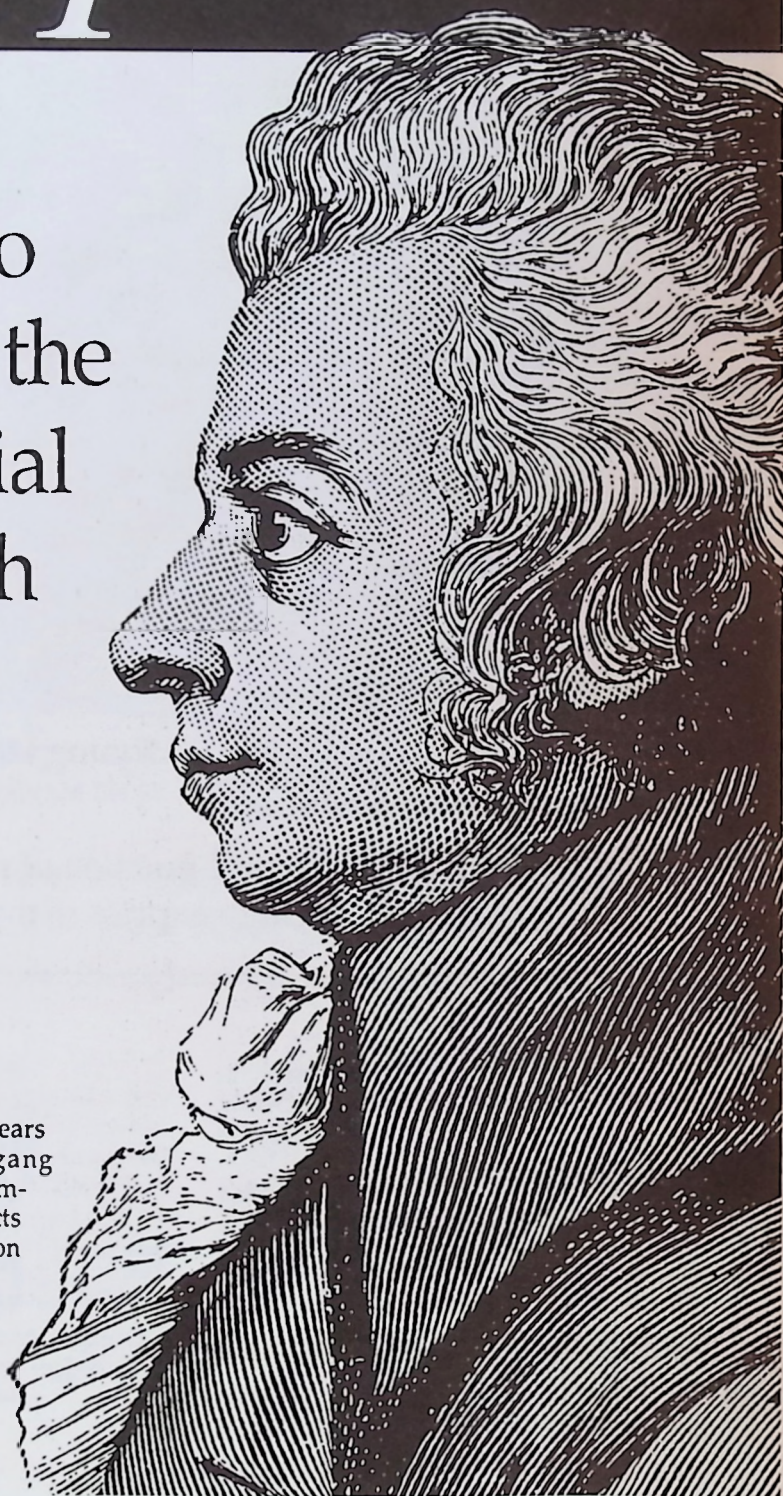
The Art of Ancient Korea, B. W. Forman and J. Barinka.

Requiem

A Tribute to Mozart on the Bicentennial of his Death

By Marie Rasmussen

Two hundred years have passed since Wolfgang Amadeus Mozart began to compose a *Requiem*. Legends and facts mingle the origin and completion of this, his last composition. The mysterious commissioner of the work may have been a Count Walsegg who wished to claim the *Requiem* as his own. Another possibility involves the appearance of a



costumed stranger at the door of the destitute Mozart. Eager to provide financial support for his family, Mozart accepted the commission but delayed the completion of the work. Further conjecture suggests that Mozart anticipated his own death and used the somber themes of the *Requiem* as a resolution for the guilt he experienced at the death of his own parents. It is told that Mozart on the day of his death actually rehearsed in quartet the *Requiem*, the composer taking the alto part. Bedridden, Mozart was able to participate in the music until the *Lacrimosa* movement, when he succumbed to remorse. From his deathbed he dictated instruction for completion of *Requiem* to his pupil-assistant Franz Xavier Sussmayr. Then feverish and swollen, he lapsed into a coma and died at one am, Monday, December 5, 1791.

The *Requiem Mass* Mozart conceived is a work of dark majesty. The orchestral music implies a brooding somber search while the choir raises a shout for peace and perpetual light.

A special performance of Mozart's *Requiem* will mark the bicentennial of his death will be given by performers from the Roseburg, Douglas County area and from Missoula, Montana. The two-hundred voice choir and the orchestra will be directed by Donald Carey, Guest Conductor. Mr. Carey is the Choral Director at the University of Montana, Missoula. He has studied with Robert Shaw and performed Mozart choral music. In addition, he has an international reputation for his knowledge of choral music. In anticipation of the April concert, the various groups have been under rehearsal for three months.

Using the work of Mozart for a concert is a deliberate choice to balance the choral offerings in the Douglas County area. To some participants the music will be familiar. The Roseburg Concert Chorale performed the *Requiem* six years ago. The music that galvanizes the chorale is usually Handel's *Messiah*—a work that Mozart has orchestrated—which the group performs in December on alternate years. The 90-voice chorale is directed by Roberta Hall, vocal music instructor at Umpqua Community College. The instrumental support form the Umpqua Chamber Orchestra, directed by Gail Brothers, will include a full complement of 45 musicians.

At Roseburg High School Ms. Donna Spicer

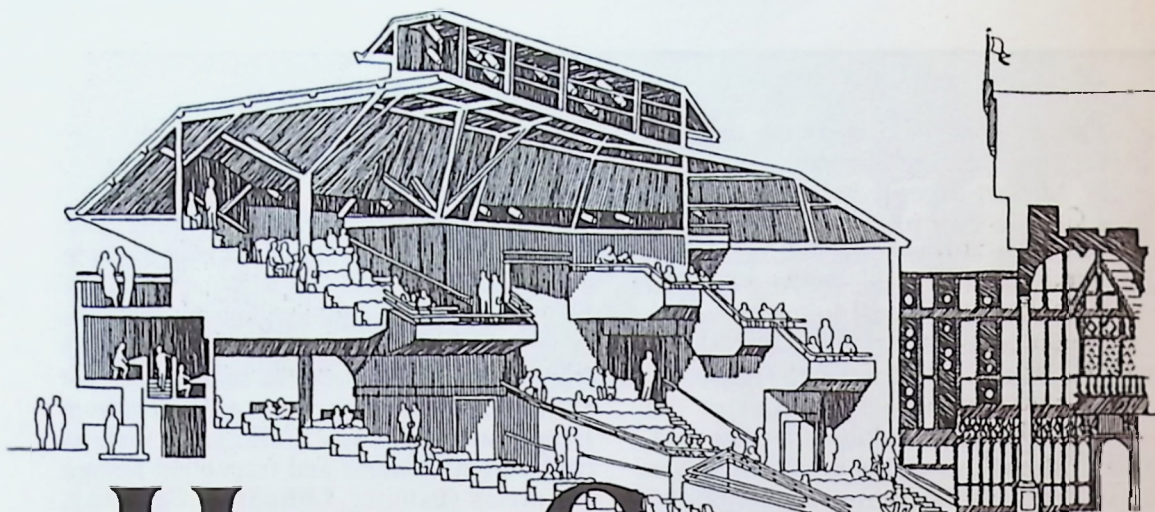
has prepared the a cappella choir for their participation in the *Requiem*; and from Umpqua Community College the Vintage Singers directed by music instructor Steve Biethan completes the ensemble from Oreogn. Guest singers will come from the University of Montana at Missoula. This liaison was cemented in the summer of 1990 when an international choral festival held at the University included the Vintage Singers from Umpqua Community College, as well as choirs from Montana and from eight foreign countries (Estonia, Lithuania, Germany, Japan, Scotland, Italy, Uruguay, and Denmark).

A single performance of *Requiem* will take place in Jacoby Auditorium at Umpqua Community College on Sunday, April 7 at 3 pm. Admission is \$3.00. Prior to the performance, tickets may be purchased at the following places: Ricketts Music Store, Fullerton Drug and the Fine Arts Office on the U.C.C. campus. Pre-performance ticket purchases are encouraged. The music of Mozart is the subject of a lecture by Donald Carey at 2 pm in Jacoby Auditorium. One ticket admits patrons to both events. KSOR and KSRS will broadcast the concert at a later date.

Jacoby Community Auditorium has recently been the beneficiary of long-needed equipment. From the Oregon Arts Commission check-off funds (the option taxpayers can choose as they file their Oregon tax return) an award of \$1500 helped to purchase a sound-reflective shell used to amplify choral and instrumental music. The Oregon Arts Commission received funding through the National Endowment for the Arts. Another grant from the Hallie Brown Ford Foundation has replaced an aging set of timpani. This new equipment will enhance the *Requiem* performance.

Enigmatic, iconoclastic and exceedingly prolific, Wolfgang Amadeus Mozart produced over six hundred pieces of music. In *Requiem* the mystique of Mozart comes as a musical offering he never heard.

Marie Rasmussen is the Chair of the Fine and Performing Arts Department at U.C.C.



How Say You by This Change?

The 1991 season of the Oregon Shakespeare Festival will see the beginning of two major changes, altering both the physical appearance of the Festival grounds, and perhaps the artistic direction as well.

by Thomas Ormsby

Changes are planned for the Oregon Shakespeare Festival which will be set into motion this year. The alteration of the physical appearance of the Festival grounds will begin immediately after the close of the outdoor play season in September. And a new artistic director will be chosen this year to replace Jerry Turner, who is retiring.

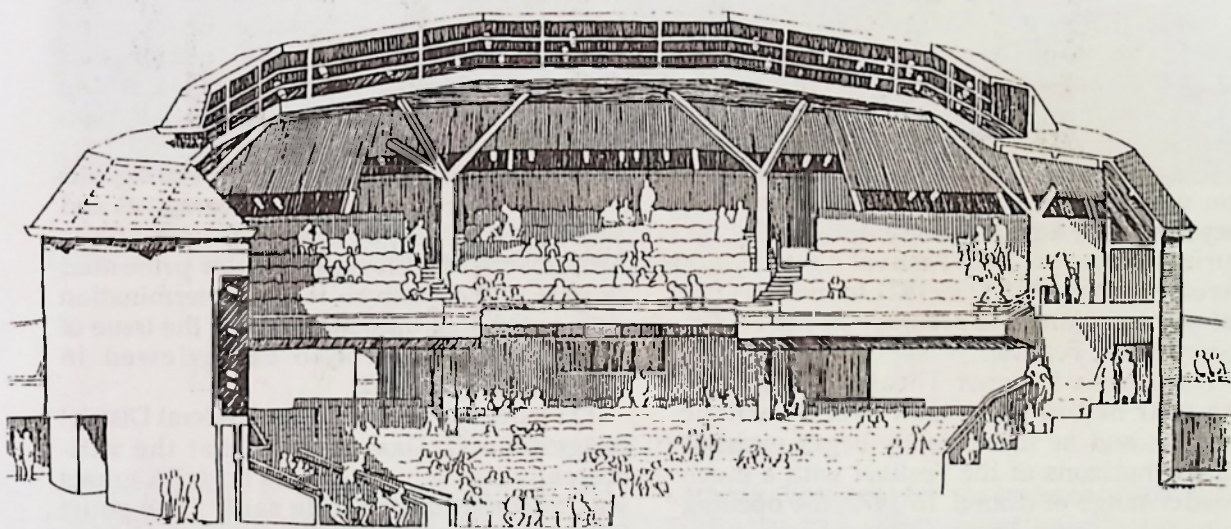
Thirty years of exposure to the elements and the cycle of freezing and thawing have taken their toll on the concrete pad of the outdoor Elizabethan Theatre. The seats have been repaired many times, and most need to be replaced completely. The company which made the seats is no longer in business and replacements cannot be obtained. Since extensive repairs are necessary, it has been decided to address the problem of acoustics and lighting in these renovations as well.

Plans call for the present seating terraces of the outdoor theatre to be removed and replaced by an enclosed seating Pavilion which has been carefully designed to provide the audience with an improved and more intimate theatre experience.

Currently, the actors often have to compete with traffic noise and the din of the surrounding city. The new enclosure will help to capture intended stage sound and deflect unwanted external sound. The design of the seating pavilion will also serve to prevent stage noise from escaping into the surrounding neighborhood. The new seating pavilion is designed in a raised-horseshoe configuration, and will be constructed entirely within the confines of the present Chautauqua wall, a national historic landmark.

The Festival is conducting a vigorous fund-raising campaign to finance this \$5.2 million dollar project, slightly more than half of which is already pledged. The entire project is scheduled to be completed by the time of technical rehearsals in the Elizabethan Theatre in June of 1992. The last screw will be tightened on the new seating pavilion before the June opening of the Elizabethan Theatre.

Audiences will find the new Pavilion to be quite an improvement, with better acoustics and greatly diminished traffic noise. And yet, all patrons will still



Architect's rendering of the Elizabethan Seating Pavilion as seen from the front (above), and in cutaway (previous page).

enjoy an open air feeling. Careful attention is being given to architectural design, to insure a visual blend of style with the Angus Bowmer Theatre, which was constructed in 1969. The upper and side reaches of the new Pavilion will allow more extensive lighting arrays than are afforded by the two cantilivered side lighting towers which the Elizabethan Theatre now employs. The number of actual lights available for a play will increase from 80 to over 400. Therefore, a far greater variety of light positions and effects will be possible, including a greater range of color tonality. There will be new lighting galleries both from the sides and from the overhead technical galleries in the canopy of the pavilion, which can be easily accessed for changing lighting needs on different plays. These galleries will allow elaborate direct frontal lighting onto the Elizabethan Stage for the first time, and many more lighting angles.

The Elizabethan seating pavilion should prove to be one of the most beautifully designed outdoor theatre facilities in the world.



❖ Jerry Turner Bids Farewell ❖

Jerry Turner, artistic director for the last nineteen years, has announced his retirement. He is the second artistic director of OSF; Angus Bowmer, the Festival's founder, was the first.

Jerry has always believed that the institution needed to take risks to insure that the very source of artistic vitality did not dry up. During his tenure, the Festival's attendance increased from 150,000 in 1971 to over 344,000 last year, proving the accuracy of his artistic vision for the Festival.

The Angus Bowmer Theatre opened just one year before Jerry took over as artistic director, and he immediately began expanding the horizons of the Festival with a much broader range of drama. In 1977, the opening of the Black Swan Theatre allowed even more plays to be produced each season, in a truly intimate setting.

All of these expansions enabled the Festival to dedicate itself to a large and varied body of work in rotating repertory unequaled in the U.S.A. In 1984, the Festival became a member of the Actor's Equity Association, which increased the numbers of experienced actors in the company, while continuing to give new actors the opportunity to accrue experience and professional credits.

In 1988, the Festival took another risk and expanded once more, this time beyond Ashland—OSF Portland offered productions in the Portland Center for the Performing Arts and by the end of the second season in 1989, Portland attendance had reached 75,949 for the season.

OSF has been honored over the years for its

contributions to the arts. It has received several awards, including the Antoinette Perry ("Tony") Award for outstanding achievement in regional theatre, the National Governor's Association Award for distinguished service to the arts, and the President's Volunteer Action Award.

Jerry also received an Honorary Doctorate from Pacific University in Oregon. And most recently, he received the Governor's Award for the Arts from the office of outgoing Oregon Governor Neil Goldschmidt.

❖ National Endowment Challenged ❖

In June of 1990, Jerry vigorously advocated that the Festival refuse a grant from the National Endowment for the Arts. Although the Board of Directors of the Festival felt that OSF would not violate NEA guidelines, they nonetheless voted to refuse to accept a \$49,500 grant.

NEA Chairman John Frohnmeier said that he respects the fact that the Festival felt it necessary to take a "moral" stand, but was sorry that they had done so. "Matters of conscience are often expensive," he said. However, no one at the Festival regrets the decision, and everyone is pleased to have taken a strong enough stand to have caused changes in policy at NEA.

In recognition of the Festival's courageous stand, the American Society of Journalists and Authors and the Oregon Chapter of the American Civil Liberties Union presented awards to the Festival. It was determination such as this that ultimately forced the issue of NEA artistic control to be reviewed in Congress and in court.

On January 9th of this year, Federal District Judge John G. Davies ruled that the anti-obscenity clause in guidelines for NEA grants was unconstitutional. He said, "The court finds that the certification requirement does, contrary to the NEA's statements, place an obstacle in the grant of the recipient's path to exercise of his constitutional speech rights."

Jerry Turner's participation in this matter, along with his years of excellent artistic leadership have made him almost as much a part of the Oregon Shakespeare Festival as Shakespeare himself, and his presence will be greatly missed. It is hoped that the new artistic director will be chosen before summer begins, so he or she can have a hand in the selection of the 1992 season's plays. And, of course, there is an outstanding selection of productions to enjoy *this* year.

Some of the great standards of world theatre are offered in the 1991 season. The first five of the ten plays being presented this season are now in full swing, with the remainder opening on the indicated dates.



Left to right: Portia (Liisa Ivary) and Shylock (Richard Elmore) in foreground. In background, Benjamin Livingston, Paul Vincent O'Connor and Philip Hubbard.

❖ Merchant of Venice ❖

The Merchant of Venice explores love and prejudice at a time when Venice was the crossroads of world trade, the greatest of all merchant cities—rich, exclusive and predominantly Christian.

A moneylender named Shylock is a Jew in the Venice of that day—treated with scorn, yet welcome among the Christian merchants when a loan is needed. And just such a loan is one of the central themes of this play—that, and three love affairs which intermix as an optimistic balance to the underlying theme of greed and hardheartedness. Shakespeare shows us the value of inner worth compared to outer appearances, and we learn the quality of mercy.

It is as certain as anything in Shakespearean scholarship that this play was conceived as a

comedy. Shylock, for several centuries, was portrayed as a villain, sometimes humorous, sometimes not. The Festival's 1991 production, however, will be presenting *Merchant* in a manner that makes the best use of both the humor and the seriousness that Shakespeare intended.

Director Libby Appel says, "We're doing this in contemporary costumes... an abstract view of contemporary times, using references and symbols that emphasize this world of materialism, greed, cultural elitism and snobbery... high-speed images of risk and gambling, showing people some of their uglier aspirations, the things which keep them from their true inner selves."

The Merchant of Venice runs through October 27.



"Oh, earth, you're too wonderful for anybody to realize you." Dawn Lisell-Frank plays Emily Webb in Thornton Wilder's *Our Town*.

❖ Our Town ❖

Our Town is to the stage what Aaron Copland is to the concert hall—complexity represented in simplicity, a sampler of life. And like Copland, playwright Thornton Wilder portrays both the basic beauty and the sadness of life, drawing his themes on a much broader canvas than its small town setting.

The play takes place in 1901, but is timeless. Wilder has chosen the mythical Grover's Corners, New Hampshire to tell his story, a place where people's lives are occupied by the

seemingly small details of life, which are in fact, the very things that add up to the greatest things in life. In this small town, the sense of family and community is strong. People spend their time appreciating the fragrance of heliotropes, or the play of moonlight in the garden. The sounds of horse-drawn milk carts fill the air, and young couples discover their love over a strawberry ice cream soda.

We visit with several families who intermix love, marriage and death. *Our Town* shows these to be the vital ingredients in a way that is common to us all as human beings, presented as Wilder intended—barestage, no frills, with complete attention focused on the characters.

Director James Edmondson says, "This play is not sentimental and the characters are not demonstrative. It is a world of deep feeling that these people go through, very carefully expressed. Wilder is showing us the life of the village against the life of the stars. However 'New England' it is, it is still extraordinarily universal... one lifetime set against all time... the small details of life set against eternity... coffee cups and backyard fences set against thousands of millions of stars... a young couple set against a million ancestors."

Our Town has opened and runs through October 26.

❖ Woman in Mind ❖

The Festival's 1991 season also offers *Woman in Mind* by British playwright Alan Ayckbourn. Set entirely in the backyard of a middle-class English country home, this comedy is a look at a woman who is wavering between varying states of reality—one stultifying and boring, the other merry and fulfilling. Alan Ayckbourn, known for his comedies, is presently at the forefront of British theatre. He has a solid reputation for staging plays full of characters with deviant mental conditions, usually exacerbated by alcoholism or suicidal tendencies. And yet, he manages to deal with such ponderous subjects in an atmosphere of brilliant and cutting wittiness.

Director Cynthia White says, "Alan Ayckbourn writes funny plays about fairly dour, depressing, desperate people. In *Woman in Mind*, Ayckbourn shows an intricate puzzle: Susan's mind, as she both faces and shuns reality. It's a very funny script set against some very moving and somber moments, so rather than try to blend the two, we just jump back and forth between the funny and the somber. Since some of the characters are figments of Susan's imagination, they have a certain torque that is governed by the twists that Susan incorporates into them."

Woman in Mind has opened and runs through June 22.



Major Barbar Undershaft (Robynn Rodriguez) of the Salvation Army tries to save the soul of Bill Walker (James Newcomb) in Bernard Shaw's *Major Barbara*.

❖ Major Barbara ❖

7 Bernard Shaw's *Major Barbara*, written in 1905, pits father against daughter, money against humanity, religion against armament manufacture. Which is the more righteous endeavor, saving souls at the Salvation Army, or providing a living wage to the workers of a cannon factory?

Jerry Turner will be directing *Major Barbara* and he says, "Shaw's plays are discussion plays, in which his characters take philosophical points of view, brilliantly expressed. *Major Barbara* is quite funny and quite deep at the same time, and oddly, it's three plays in one. The first act is a drawing room comedy with lots of lightweight wit. The second act is a tragedy and the third and fourth acts discuss all of the points of view, which actually are religious points of view. Andrew Undershaft, the owner of a munitions factory, feels that poverty is a crime. His religion is a worship of war gods. He's Machiavellian and a wonderful devil—quite courtly, with a deceptively positive image. His daughter, Barbara, is a saver of souls for the Salvation Army, and though she is at odds with her father, they share a common belief that there isn't any point in a religion that doesn't incorporate

power. And Barbara recognizes that God sometimes speaks through her father. The "discussions" that take place are fascinatingly tense, and I hope that people will come to listen to this play as much as come to see it."

Major Barbara has opened and runs through October 27.

❖ Some Americans Abroad ❖

Some Americans Abroad follows four faculty members and a professor's wife as they go overseas for a whirlwind tour of London theatre. Here we have the fullest expression of the "Masterpiece Theatre syndrome": the pursuit and worship of all things British, ignoring the cultural treasure of America.

Playwright Richard Nelson noted different reactions from different audiences. British theatregoers saw this as a play about boorish Americans on tour, while New York audiences saw it as a play about the foibles of academicians. It is in fact a mixture of both, a "comedy of manners" as Nelson calls it, taking us from Waterloo Bridge to the Stratford-upon-Avon Pizza Hut, with a few indiscreet trysts and affairs along the way.

This is the third play by Richard Nelson that Jeff Steitzer has directed. Steitzer observes, "There is a certain amount of interpretive investigation that can be done with a living playwright to use as a reference. Nelson 'scores' his plays much like a composer scores music. You have to be attentive to the notations that help deduce the rhythms. There really is a kind of lyrical quality to his work; he's been an odd-duck sort of a playwright—definitely a stylist, with certain consistencies. He's an ironist, a stylist and a 'cool' playwright, and so I have approached this play with all that in mind."

Some Americans Abroad opens March 30 and runs through October 26.

❖ Other People's Money ❖

While a play like *Our Town* serves to remind us of America at its innocent best, *Other People's Money* represents America at its greedy worst. The story is set in the 1980s, the era of deregulation, junk bonds, corporate takeovers and leveraged-buyouts.

The central character of this play, Garfinkle, is a corporate raider involved in conducting a hostile take-over of a New England wire and cable manufacturer. He is interested in the company solely for the purpose of selling off its assets, which he sees as being of greater value than its stock. He has no concern for the employees whose livelihood comes from the company. However, he comes up against the tough and determined lawyer defending the cable company.

Henry Woronicz, who directs *Other People's Money*, says, "What I love about this play is that it so perfectly illustrates the debate between commerce and humanity—where do benevolence and morality fit into business? I tried not to find any extra interpretations. It's just the ins-and-outs of the business world. We're going to present it clearly, but it doesn't offer any easy answers. Garfinkle wants to make money, he's a capitalist, pure and simple. The factory owner takes the moral high ground and he won't go against his ethics to try to save the company. There's a wonderful debate within the play: is it possible to have a prosperous economy and still provide the basic human services that people need? We're the wealthiest nation in the world, yet we have so many homeless people. How far do we go to make jobs? It's a difficult question, but that's what's so exciting about this play."

Other People's Money opens April 20 and runs through October 26.

In mid-June, the Elizabethan Theatre opens the Festival's outdoor season with three Shakespeare productions.

❖ The Taming of the Shrew ❖

The Taming of the Shrew is a favorite which in many ways resolves the problems of role-playing that modern couples debate by showing us the two hypergolic principals consuming each others' excessive strengths and weaknesses in carefully measured contact, burning off much emotional impurity, resulting in a marriage of true contentment for both.

Director Sandy McCallum says, "This is the story of two strong-minded, intelligent and quick-witted people who ultimately come to respect each other. We just keep working and working till we get away from that chauvinistic feeling and try to figure out what Shakespeare really intended. Petruchio has a great deal to learn about himself, as does Katherine about herself. Their relationship begins as a battle of wits, and ends up in love and respect. The 'shrew' is nothing more than a very strong lady struggling to be recognized, respected and understood."

The Taming of the Shrew opens June 14 and runs through September 27.

❖ Julius Caesar ❖

Who among us did not read portions of *Julius Caesar* in high school? The "friends, Roman, countrymen" discourse is among the most frequently memorized of all Shakespeare passages. Julius Caesar was the first of the great Roman leaders we recall in history. He came to prominence as a general who led his

legions in several stunning military campaigns and emerged from civil war with vast popular support. But in order to accomplish his ambitious domestic agenda, he sought to be made king over what had been until his time a republic. This gave rise to fear and suspicion among certain Roman statesmen who regarded such ambition as a threat to plural government.

And so the fate of Julius Caesar was sealed in one of the most famous murders in history and forever poses the question: Was this assassination for the general good?

Michael Kevin, director of *Julius Caesar*, says, "Of interest to me are the supernatural aspects of the play: the omens and the prediction of assassination. The play begins with a very ritualistic ceremony involving the soothsayer and his followers. I'm approaching it as if the entire play were the soothsayer's vision, enacted by and through his acolytes. We're looking at the stage itself as a holy place where the rituals take place. I gave my designers five key words to consider: stone, fire, flesh, blood and daggers. Also, Brutus' dilemma is central to the story. He mulls, 'Here is my friend, but he's trying to take this step to make himself a god.' And so, Shakespeare's *Julius Caesar* tells a universal story—one that repeats itself over and over again throughout history."

Julius Caesar opens June 16 and runs through September 29.

❖ The First Part of Henry VI ❖

The story opens as mourners ponder how best to honor the legacy of the recently deceased Henry V, even as messengers bring word that things are not going well at all on foreign shores.

Son and heir Henry VI takes the throne at age nine months. Such early ascensions seem to portend bad luck even in good times, but these are not good times. There remains an unfinished war with France to be dealt with, and Henry's throne is challenged by a descendant of Edward III who claims that Henry's grandfather was a usurper.

Every possible threat to a king's stability and happy reign come into play in this story, including the king's own ineptitude and weak nature, and his entrance into an imprudent marriage. Director Pat Patton adds, "We're not just doing the first part of *Henry VI*, but part of the second part as well. In 1992, we'll conclude the series by finishing off the second part and all of the third. Since this is an adaptation, some portions will be compressed, with some drastic cutting here and there, but we'll maintain the strength and forward motion of the story. With this year's play, we

Continued on page 33

Friends of Music Celebrates its Fifth Anniversary

By Gene Andrie

Five years after it was "born" on the Oregon South Coast, Friends of Music has become an established and thriving non-profit enterprise dedicated to enhancing the area's musical scene. With a nine member board of directors and many volunteers, the "Friends" have generated efforts in the Brookings-Harbor area to provide a series of six concerts by distinguished guest artists and talented Oregon musicians on stage at the Redwood Theatre (referred to as the "little Carnegie Hall") of Brookings.

To appeal to a wide range of tastes, the Redwood Theatre Concert Series includes a variety of musical types—including chamber music, classical solo, folk music and jazz. Such "world-class" performers as Dean Kramer, pianist; Eugenio Fernandi, tenor; Trio Northwest and Arthur Barduhn, jazz artist have appeared on the series since its inaugural concert with the University of Oregon String Quartet in May of 1986.

But community service by Friends of Music is not limited to its Redwood Theatre Concerts; it also sponsors informal "Musicales" at the Chetco Senior Center, including Music for Children and their Parents, Mini Concerts for the Good Samaritan Nursing Home and for the grade schools. House Music soirees featuring chamber music in a relaxed informal setting is a new venture for 1991.

Even at formal concerts musicians are encouraged to speak to the audience about the music they are performing as a means of enhancing understanding and enjoyment; but at the musicales, mini concerts and soirees, performer-audience interchange and narrative are expected parts of the program.

Such grass-roots music groups as the Brookings String Quartet and String Ensemble, the Piano Quartet and the Banana Belters jazz quintet were inspired and encouraged by the support of Friends of Music in an effort to bring out and make available local talent.

Costs of providing the Redwood Theatre Concerts and other activities to the community are covered in a variety of ways: the Fall Fashion Show, Academy Awards Evening, annual garage sale, patron donations and ticket sales. All services pertaining to concert production and other activities are donated by Friends of Music volunteers.

Friends of Music is an affiliate of the Brookings Area Council for the Arts: BACA.

Since his retirement from the University of Montana Music Department Gene Andrie has been involved with mini-concerts for children, some teaching, participation in arts organizations, and conservation.

1991 Redwood Theatre Concert Series

April 14 • Sunday at 3:00 pm

Tribute to Mozart. In honor of the 200th anniversary of Mozart's death, this program will feature Metropolitan Opera audition winner Susan Olson, soprano, accompanied by noted pianist Eda Jameson, in favorite arias from Mozart operas and the "Alleluja" from *Exultate, Jubilate*. Diane Drake, pianist, will perform with Gene Andrie, violinist, Margaret McHugh, violist and Connie Risley, cellist, in the G minor *Piano Quartet*. Also appearing in the program will be the Brookings String Quartet (Gene Andrie and Marian Boye, violinists, Charles Harman, viola and Maralee Wienert, cello) and Elizabeth Wach, flutist.

May 19 • Sunday at 7:00 pm

Vintage Singers. Acclaimed at the International Choral Festival for its superb performance of both classic masterpieces and modern music, the thirty-two voice choir includes music with brass and percussion instruments in its programs. Steven Biethan, conductor.

September 22 • Sunday at 3:00 pm

The Banana Belters. David Soiseth leads a group of Oregon's finest jazz musicians in a program of improvisation on favorite tunes from the jazz-swing era. Teamed with such stars as Arthur Barduhn, Jeannie Herman, Randy Hugdahl, Joe Meo, Richard Shirley and Bob Haick, Soiseth has brought back some of America's favorite music in a fresh and unique style.

October 20 • Sunday at 3:00 pm

The New Brighton Duo. Cellist Karen Andrie, who has performed in Carnegie Hall, the Library of Congress, France, Italy, and Vienna comes to our stage with distinguished pianist Yalenda Listmann, who appeared recently in recital at Stanford University and is a well-known accompanist for choral groups and chamber ensembles in the Bay Area. They are both featured performers with the Santa Cruz Chamber Players.

Speaking of Words

by Wen Smith

How to Count Words

Writers are forever counting words, sometimes because they are paid by the word and other times because space is restricted. The moving finger writes, and having writ, goes back to count the words. It's a tedious, troublesome, baffling business.

Counting is a bore because it focuses on quantity, not on quality. It's pesky because you're forever losing count and having to start over. And it's puzzling because you have to decide what is a word and what isn't. Meeting a deadline is headache enough without having to judge whether *deadline* or *headache* is one word or two.

It is a game played by writers to fatten the purse. Mark Twain remarked that he would never write *policeman* when he could write *cop*; after all, the little word brought as much as the big one. If *police man* had counted as two words, Twain's tune would have changed.

The feminist movement has improved the writer's lot. Editors today can't get away with *policeman*, because the campaign against sex bias demands that whether it's a man or a woman we have to write *police officer*. And a *stewardess* is now a *flight attendant*. The same motive has given us the lucrative *him or her* instead of *him*.

But the monkeyshines of word counting beset the slow and rocky path to riches. If I write *monkey business*, it counts as two words, but *monkeyshines* has to go as one. No editor is going to pay me fifty cents for *how ever* if he (or she—I need the money) can buy *however* for two bits.

Hyphens compound the problem. Editors may count *twenty-five* as one word. (I thought I could outfox them by writing two bits instead, but I forgot about cents.) They will pay three times under the table for *under the table*, but only once for *under-the-table*.

An unfair labor practice in recent years has reduced *never the less* to *never-the-less* and finally to *nevertheless*. It has given editors such overstuffed word bargains as *inasmuch* and *notwithstanding*. We writers have to get even

by using *a* and *I* whenever we can.

Fortunately for writers some words resist being squeezed into tight compounds. Editors who save money with *housekeeping* and *play-acting* have not been able to do the same with *a lot* and *all right*. They admit a difference between *already* and *all ready*. And some editors agree that *awake* isn't the same as *a wake* and concede an *everyday* occurrence happens *every day*. Some editors even know the difference between *therapist* and *the rapist*.

The enigma of word counting persists because to this day nobody knows what a word is. Some say a word is what has a space before and a space after—or maybe a punctuation mark and a space. Or maybe just that dash with no space. The boundaries have never been set.

Others say a word is a unit of meaning. But meanings are much harder to count than words are. In *freedom* there are two units of meaning, but one of them (*dom*) is not a word. The more you think about it, the farther you are from knowing what a word is.

My new computer will count the words in this column for me, but it will not make decisions. I'll have to judge whether to count *sometimes* and *troublesome* as one word each. Maybe I can sneak a space into the middle and charge for it. Why write *supermarket* when I can write *grocery store*?

Anyway, any way you do it, word counting applies only to writing, not to speech, where words tend to telescope and sometimes disappear altogether. When you have smiles and gestures and grunts and groans going for you, words lose individual identity.

Writers often imitate the habits of speech, using the apostrophe to indicate slurred or telescoped syllables. But, like the hyphen, the apostrophe cheats writers. If paid by the word, why should I write *it's* and *would've* instead of *it is* and *would have*?

Still, when space is tight, apostrophes are handy. If I've poured on 701 words when the editor allows only 700, I don't mind jamming *it* into *it's*. Besides, there are other lucrative, money-making, and profitable ways to beat the word-counting game and pick up an extra two bits.

Wen Smith, a freelance writer who lives in Ashland, is a volunteer newscaster for Jefferson Public Radio.

Specials at a Glance



Ray Charles with Marian McPartland

The Joseph Conrad Festival of radio dramas continues with adaptations of *Heart of Darkness*, and *The Secret Agent* Wednesdays at 9:00 pm on KSOR.

The end of the 20th century marks the most rapid shift in the environment and ecological balance of our planet ever witnessed by humans. The promises, perils, and politics of environmental change will be chronicled each week by the new half-hour news-magazine from NPR *Living on Earth*. This weekly series premieres on the 21st Earth Day, April 19, at 12:30 pm on KSJK.

Also new to KSJK is *The Cambridge Forum*, a weekly discussion of important current affairs. The program airs on KSJK AM 1230 at Noon Fridays, beginning April 19.

Ray Charles makes his first visit to *Marian McPartland's Piano Jazz* Friday, April 19 at 3:00 pm on all stations, with a repeat broadcast Saturday, April 20 at 3:00 pm on KSMF, KSBA, and KSKF.

The Spring marathon is scheduled to go on the air Monday, April 8. But if enough people pledge via the mail or by phone prior to the 8th, the marathon will be postponed by a day, by a week...perhaps indefinitely.

And the Metropolitan Opera concludes its 1990-91 season with a performance of Mozart's *La Clemenza di Tito* Saturday, April 20 at 10:30 am on KSOR.

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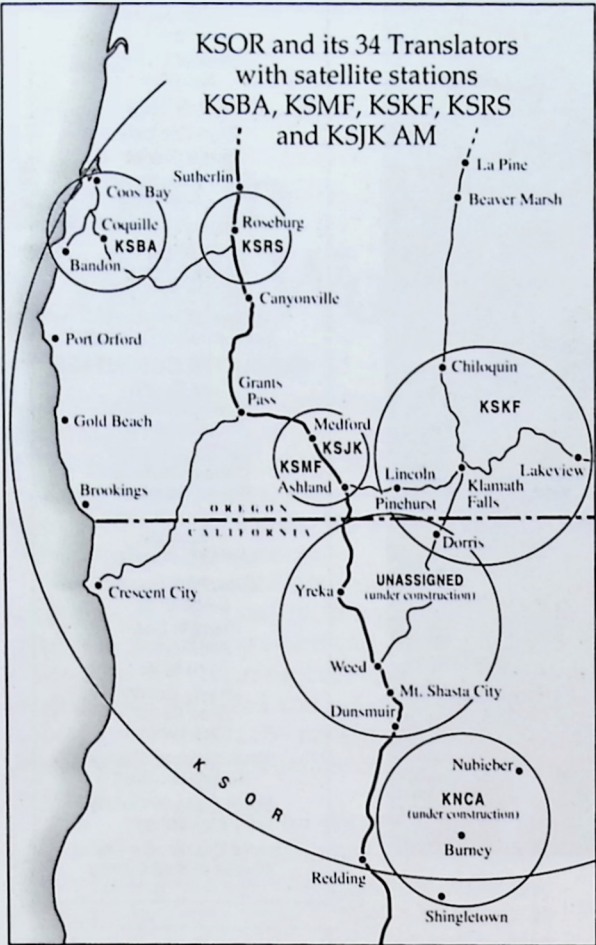
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Jefferson Public Radio at a Glance



KSJK 1230 AM		Monday	
5:00	Morning Edition		
11:00	Monitoradio Early		
12:00	Soundprint (Monday)	12:30	T
	National Press Club (Tuesday)	1:00	M
	Horizons/Crossroads (Wednesday)	1:30	F
	New American Gazette (Thursday)	2:00	M
		3:00	M
		3:30	A

KSMF 89.1 FM		Monday	
5:00	Morning Edition		B
9:00	Ante Meridian		(V
10:00	First Concert		B
12:00	KSOR News		(T
2:00	Bob & Bill (Monday)		B
	Bob & Bill (Tuesday)		(F
			M
			P
			(F

KSBA
88.5 FM

KSKF
90.9 FM

KSRS
91.5 FM

KSOR 90.1 FM	Monday	Tuesday	Wednesday	
For dial positions in translator communities see page 19	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition	5:00
	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	7:00
	10:00 First Concert	10:00 First Concert	10:00 First Concert	10:00
	12:00 KSOR News	12:00 News	12:00 News	12:00
	2:00 Bob & Bill	2:00 Bob & Bill	2:00 Bob & Bill	2:00
	4:00 All Things Considered	4:00 All Things Considered	4:00 All Things Considered	4:00
	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30
	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	5:00
	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30
	9:00 McTeague	9:00 Joe Frank	7:00 Music Memory	9:00
	9:30 Ruby 3 / Saratoga	10:00 Ask Dr. Science	9:00 Conrad Festival	10:00
	10:00 Ask Dr. Science	10:02 Post Meridian (Jazz)	9:30 Radio Stage	10:02
	10:02 Post Meridian (Jazz)		10:00 Ask Dr. Science	
			10:02 Post Meridian (Jazz)	12:00

Through Friday		Saturday	Sunday
ntbridge Forum / ning on Earth (Monday)	4:30 The Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
x of the Town (Monday)	5:00 All Things Considered	11:00 Wha D'Ya Know	10:00 Sound Money
onitoradio	6:30 Marketplace	1:00 Soundprint	11:00 Sunday Morning
iffica News	7:00 MacNeil-Lehrer Newshour	1:30 Talk of the Town	2:00 El Sol Latino
onitoradio	8:00 BBC Newshour	2:00 Parents' Journal	8:00 All Things Considered
ketplace	9:00 All Things Considered	3:00 BBC Newshour	
lt: Happens	10:30 Sign-off	4:00 Car Talk	
		5:00 All Things Considered	
		6:00 Modern Times	
		8:00 All Things Considered	

Through Friday		Saturday	Sunday
& Bill (Wednesday)	4:00 All Things Considered	6:00 Weekend Edition	6:00 Weekend Edition
& Bill (Thursday)	6:30 Jefferson Daily	10:00 Car Talk	9:00 Jazz Sunday
& Bill (Friday)	7:00 Siskiyou Music Hall	11:00 Vintage Jazz	2:00 United Airlines Presents
ian McPartland's Two Jazz (Friday - 3:00)	9:00 State Farm Music Hall (Monday-Thursday)	2:00 Four Queens Jazz	3:00 Thistle and Shamrock
	10:00 State Farm Music Hall (Friday)	3:00 Marian McPartland's Piano Jazz	4:00 New Dimensions
		4:00 Studs Terkel	5:00 All Things Considered
		5:00 All Things Considered	6:00 State Farm Music Hall
		6:00 State Farm Music Hall	

Thursday	Friday	Saturday	Sunday
Morning Edition	5:00 Morning Edition	6:00 Weekend Edition	6:00 Weekend Edition
nte Meridian	7:00 Ante Meridian	8:00 Ante Meridian	9:00 Monitoradio
rst Concert	10:00 First Concert	10:00 Jazz Revisited	10:00 Micrologus
ews	12:00 News	10:30 Metropolitan Opera	10:30 St. Paul Sunday Morning
ob & Bill	2:00 Bob & Bill	2:00 Nakamichi Music Series	12:00 Chicago Symphony
All Things Considered	3:00 Marian McPartland's Piano Jazz	4:00 Studs Terkel	2:00 United Airlines Presents
Jefferson Daily	4:00 All Things Considered	5:00 All Things Considered	3:00 Thistle and Shamrock
All Things Considered	4:30 Jefferson Daily	6:00 Whad 'Ya Know?	4:00 New Dimensions
Siskiyou Music Hall	5:00 All Things Considered	8:00 Sandy Bradley's Potluck	5:00 All Things Considered
ee Show	6:30 Siskiyou Music Hall	9:00 Bluesstage	6:00 The Folk Show
Ask Dr. Science	9:00 Radio Kronos	10:00 The Blues	8:00 Sing Out's Songbag
American Jazz Radio Festival	10:00 Ask Dr. Science		9:00 Possible Musics With: Music From the Hearts of Space at 11 pm
ost Meridian (Jazz)	10:02 Afro Pop		
	11:00 World Beat		

Monday through Friday Daytime

5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 Local and regional news.

6:56 Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Classical, jazz, and other great morning music, and the KSOR News Department presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Also:

7:37 Star Date

8:37 Ask Dr. Science

9:57 Calendar of the Arts

10:00 am First Concert

Apr 1 M MOZART: Quartet in C, K. 465

Apr 2 T SAINT-SAENS: Piano Concerto No. 2

Apr 3 W RESPIGHI: *Church Windows*

Apr 4 Th MENDELSSOHN: Violin Concerto in E Minor

Apr 5 F DEBUSSY: *Nocturnes*

Apr 8-19 Marathon

Apr 22 M MOZART: Symphony No. 39

Apr 23 T RACHMANINOV: Rhapsody on a Theme of Paganini

Apr 24 W MARTINU: Cello Sonata No. 3

Apr 25 Th COPLAND: *Appalachian Spring*

Apr 26 F BEETHOVEN: Symphony No. 7

Apr 29 M RAVEL: Piano Concerto

Apr 30 T GRIEG: Incidental Music from *Peer Gynt*

12:00 n News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

2:00 pm Bob and Bill

New from National Public Radio and Northwest Public Radio, this daily program presents classical music with hosts Bob Christianson and Bill Morelock. Together they create an entirely new experience in classical music radio.

FRIDAYS ONLY

3:00 pm Marian McPartland's Piano Jazz

Each week features Marian McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz. (Repeated on KSMF, KSBA, KSRS and KSKF Saturdays at 3:00 pm).

Apr 5 Jamaican Monty Alexander blends the music of his native country with American jazz.

Apr 12 Special marathon program.

Apr 19 Ray Charles!

Apr 26 Pianist and composer Barbara Carroll talks about the role of women in jazz, and of course she and Marian play lots of great music.



CONFIDENTIALLY... I'M GETTING WORRIED ABOUT THESE CUTBACKS IN NATIONAL PUBLIC RADIO...

- 4:00 pm **All Things Considered**
NPR's daily news magazine, hosted by Noah Adams, Linda Wertheimer and Robert Siegel.
- 4:30 pm **The Jefferson Daily**
KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.
- 5:00 pm **All Things Considered**
Noah Adams, Linda Wertheimer and Robert Siegel host this award-winning news magazine.
- 6:30 pm **Star Date**
- 6:32 pm **Siskiyou Music Hall**
Louise Rogers is your host.
- Apr 1 M STRAUSS: *Till Eulenspiegel's Merry Pranks*
- Apr 2 T SHOSTAKOVICH: Piano Concerto No. 1
- Apr 3 W HARTY: An Irish Symphony
- Apr 4 Th HAYDN: Cello Concerto in C
- Apr 5 F VAUGHAN WILLIAMS: Symphony No. 3
- Apr 8-19 Marathon
- Apr 22 M BAX: String Quartet No. 1
- Apr 23 T LUTOSLAWSKI: Concerto for Orchestra
- Apr 24 W WAGNER: *Siegfried Idyll*
- Apr 25 Th BACH: Passacaglia and Fugue in C Minor
- Apr 26 F STRAVINSKY: *Petrushka*
- Apr 29 M BRAHMS: Variations on a Theme by Handel
- Apr 30 T MAHLER: Symphony No. 4

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MONDAYS

9:00 pm **McTeague**

This adaptation of Frank Norris's classic novel is performed by the all-star L.A. Classic Theatre Works company. Stacy Keach is McTeague, and Joe Spano is Marcus.

9:30 pm **Ruby III**

Ruby, the Galactic Gumshoe, is back. And this time, she's not fooling around.

Apr 1 The Next Step. A Big Step. Innanna has been instructed by her Father to return to the Underworld to kill her dark sister, the Maharani, ruler of all the dreary lands of Erishkigal.

Apr 8 A Fond Farewell. Everyone is invited to a gala performance honoring Ruby, Innanna and Dapoor at the Digital Circus.

9:30 pm **Saratoga (Beg. April 15)**

From the producer of *Ruby*, this series takes a witty stroll through the lives and neuroses of a group of fictional characters who live a gracious life in Saratoga Springs

Apr 15 Greetings from Saratoga Springs Windup Willie introduces us to the lore and legend of Saratoga.

Apr 22 Fantastic Voyages White Boy Rick offers to re-chart Zippy's postal route

with the help of some alluring mushrooms.

Apr 29 Wild Things Zippy's encounter with magic potions sends her reeling through a world full of singing bagels and other terrifying visions.

10:00 pm **Ask Dr. Science**

He knows more than you do.

10:02pm **Post Meridian Jazz**

TUESDAYS

9:00 pm **Joe Frank**

10:00 pm **Ask Dr. Science**

Produced by the Duck's Breath Mystery Theatre.

10:02pm **Post Meridian Jazz**

With John Foster

WEDNESDAYS

7:00 pm **Music Memory**

As a partner in this public school music education program, Jefferson Public Radio plays a different work each week for students participating in Music Memory.

9:00 pm **The Joseph Conrad Festival**

A BBC production of three of Conrad's most famous stories.

Apr 3 Heart of Darkness concludes

Apr 10 A five-part adaptation of *The Secret Agent* begins

9:30 pm **The Radio Stage**

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Eleven new radio plays, created specifically for this series.

Apr 3 Angel Baby, by Len Jenkin. In one raucous half-hour, we experience young love O. Henry style, Biblical radio plays, a mad plastic surgeon, and super cars.

Apr 10 The Beautiful Lady, by Elizabeth Swados. This "chamber musical" takes us to the Stray Dog Cabaret in St. Petersburg, where a remarkable coterie of Russian poets is gathered to celebrate night and curse the days.

Apr 17 Waves of Woken Sleepers, by Erin Cassandra Wilson. The outward *ennui* of a teenage girl is contrasted with her vivid inner life as we travel with her through the surreal wonderland of dreams and nightmares.

Apr 24 Scanners, by Darrah Cloud. The scene is snowbound Alaska. What comes between a lover's triangle is... an emergency scanner.

10:00 pm **Ask Dr. Science**

10:02pm **Post Meridian Jazz**

THURSDAYS

9:00 pm **Le Show**

Harry Shearer mixes music with outrageous comedy and satire.

10:00 pm **Ask Dr. Science**

10:02 pm **American Jazz Radio Festival**

A weekly series of jazz in performance, produced by NPR.

Apr 4 The Cedar Walton Trio performs in their AJRF premiere.

Apr 11 Special marathon program.

Apr 18 Tenor saxophonist Buck Hill leads his quartet in a program of standards.

Apr 25 In honor of Charles Mingus's birthday (April 22), The Mingus Dynasty band plays an all-Mingus concert.

12:00 pm **Post Meridian Jazz**

The best in jazz. Call in your requests.

FRIDAYS

9:00 pm **San Francisco Symphony**

Individual programs to be announced.

10:00 pm **Ask Dr. Science**

A Friday night dose of Duck's Breath Humor.

10:02 pm **Afropop Worldwide**

Afropop expands its focus to include great music from Brazil, North Africa and the Carribean. Join Georges Collinet for some of the hottest rhythms in the world.

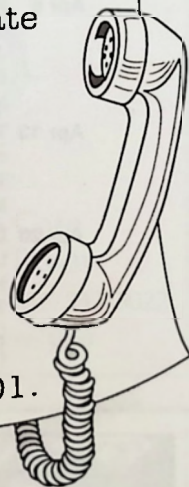
11:02 pm **World Beat**

Reggae, soca, zouk, afropop, highlife, Brazilian pop, calypso, *nueva cancion* and all kinds of other great pop music from around the world. An upbeat end to your week.

Help wanted (desperately needed)

Volunteers are needed to help answer phones during the Spring Marathon beginning April 8th. If you have four hours of free time we'd appreciate your help.

We provide refreshments, a meal (if lunch or dinner shift), and a fun (sometimes whacky) mix of public radio personality. Call Mary at 552-6301.



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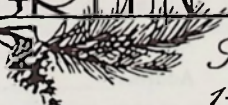
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Saturdays

- 6:00 am Weekend Edition**
NPR's weekend news magazine, hosted by Scott Simon. Includes:
7:37 Star Date
- 8:00 am Ante Meridian**
Jazz and classical music for your Saturday morning, along with features and an occasional surprise. Includes:
8:30 Nature Notes with Frank Lang
9:00 Calendar of the Arts
- 10:00 am Jazz Revisited**
(Note: *Jazz Revisited* will begin at 9:00 am on April 6)
- 10:30 am Metropolitan Opera**
- Apr 6 Parsifal**, by Wagner. James Levine conducts, and the cast includes Jessye Norman, Plácido Domingo, Ekkehard Wlaschiha, Aage Haugland, and Robert Lloyd. (Air time: 9:30 am)
- Apr 13 Tosca**, by Puccini. Plácido Domingo conducts, and the cast includes Teresa Stratas, Neil Shicoff, James Morris and Italo Tajo.
- Apr 20 La Clemenza di Tito**, by Mozart. James Levine conducts, and the cast includes Hei-Kyung Hong, Roberta Alexander, Tatiana Troyanos, Delores Ziegler, David Rendall, and Julien Robbins. (This concludes the Met season).



Plácido Domingo will perform in the Metropolitan Opera's production of Parsifal

Apr 27 Lucia di Lammermoor by Donizetti. WFMT presents a 1958 performance conducted by Fausto Cleva. The cast includes Margareta Hallin, Uno



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Stjernquist, Hugo Hasslo, Erik Saesen, Lars Billingsen, Ollie Sivall, and Judith Garelick. (Sung in Swedish)

2:00 pm Nakamichi International Music Series
Performances of orchestral and chamber music by the world's greatest ensembles and soloists.

Apr 6 From the Prague Spring Festival, a program devoted to music by Czech composer Bohuslav Martinu, including his Intermezzo for Orchestra, Cello Concerto No. 2, Cello Sonata No. 2, and String Quartet No. 7 ("Concerto da camera").

Apr 13 Marathon

Apr 20 Marathon

Apr 27 Hans Zender conducts the Berlin Radio Symphony in Mendelssohn's Symphony No. 3 in A Minor, Op. 56 ("Scottish"); Vladimir Ashkenazy conducts the same orchestra in two works by Berg: Seven Early Songs, with soprano Christine Cairns, and Three Pieces for Orchestra, Op. 6; and Timur Mynbayev conducts the Collegium Musicum Chamber Orchestra in the Concerto Grosso by Kholminov.

4:00 pm The Studs Terkel Almanac
The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises.

Apr 6 Studs talks with Oregon writer Barry Lopez about his new book, *Crow and Weasel: a Fairy Tale*.

Apr 13 Martin Lee discusses his book on the media, *Unreliable Sources*.

Apr 20 Carol Beckwith and Angela Fisher discuss their book of photography and stories collected during a five-year visit to Ethiopia.

Apr 27 Writer and humorist Calvin Trillin discusses his new book, *Enough is Enough: The Other Rules of Life*.

5:00 pm All Things Considered

6:00 pm Star Date

6:02 pm Whad'Ya Know?

Not much. You? Michael Feldman hosts this comedy show.

8:00 pm Sandy Bradley's Potluck

From Seattle, Sandy Bradley brings you a variety show of music, comedy and fun.

9:00 pm Bluesstage

Hosted by singer Ruth Brown, this NPR production is the first nationwide series devoted to live blues performances.

Apr 6 Superstar Albert Collins makes his second BluesStage appearance; and John Delafosse plays zydeco.

Apr 13 Special marathon program.

Apr 20 In a BluesStage Piano Summit, we hear Sammy Price, Sunnyland Slim, Jack Dupree, Allen Toussaint, and Memphis Slim.

Apr 27 Guitarist Jimmy "Fast Fingers" Dawkins is captured live in New York City; and we hear a younger generation of the blues guitar: Maurice John Vaughn.

10:00 pm The Blues

Great blues from Chicago style to delta style, and in-between.

2:00 am Sign-Off

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Sundays

- 6:00 am Weekend Edition**
National Public Radio's weekend news magazine. Includes:
7:37 Star Date
- 9:00 am Monitoradlo**
The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.
- 10:00 am Micrologus**
Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.
- 10:30 am St. Paul Sunday Morning**
Apr 7 The Borodin Trio performs piano trios by Rachmaninov, Haydn and Shostakovich.
Apr 14 Special Marathon program.
Apr 21 Flutist Paula Robison and harpschordist John Gibbons perform music by Leclair, Hotteterre, Couperin, Rameau, and Bach.
Apr 28 The Schoenberg String Quartet performs music by Webern and Schoenberg.
- 12:00 n The Chicago Symphony**
Concerts from the CSO's 100th Anniversary season.
Apr 7 Sig Georg Solti conducts the Dance

Suite by Bartok; and the Symphony No. 5 in C-sharp Minor by Mahler.

Apr 14 Marathon

Apr 21 Marathon

Apr 28 Sir Georg Solti conducts the Dance Suite by Bartok, and the Symphony No. 5 in C-sharp Minor by Mahler.

2:00 pm United Airlines Presents
Programs to be announced.

3:00 pm The Thistle and Shamrock
Fiona Ritchie's delightful program devoted to Celtic music and culture.

4:00 pm New Dimensions
This series features interviews with leading figures in philosophy, literature, science, psychology, health, politics and religion.

Apr 7 Native Science with Pam Colorado, Edme Landeo and Mary Jones. These three members of the Worldwide Indigenous Science Network, an organization which seeks to bring the wisdom of native cultures to modern consciousness, talk about the launching of a traditional Haida canoe as a prelude to a trans-Pacific voyage.

Apr 14 Sex and Myth with Jamake Highwater. Using examples from the Egyptians and Zoroastrians through Augustine and Descartes, Highwater describes the assumptions which

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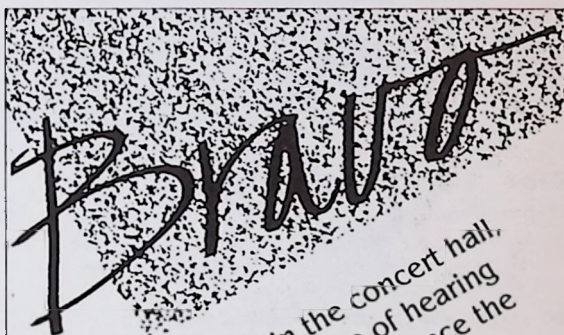


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Apr 21 Acting as If Life Mattered, with Diane Kennedy Pike and Arleen Lorrance. Pike and Lorrance describe how they use theatre as a metaphor for spiritual quests.

Apr 28 Winning All the Time, with Ron Jones. This coach of a Special Olympics basketball team (which has never lost a game) talks about people working and playing together to overcome life's challenges.

5:00 pm All Things Considered
National Public Radio's award-winning nightly news magazine.

6:00 pm Star Date

6:02 pm The Folk Show
A wide variety of folk music, including occasional performances by local musicians, live broadcast recordings, and more. Keri Green is your host.

8:00 pm The Songbag
This program brings you a weekly topical mix of different styles of folk music. Produced and hosted by Bill Munger.

9:00 pm Possible Musics
New age music from all over the world. The program also includes:

11:00 Music From The Hearts Of Space

2:00 am Sign-Off

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Monday through Friday

- 5:00 am Morning Edition**
This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:
6:50 Local and regional news.
6:56 Russell Sadler's Oregon Outlook
- 9:00 am Ante Meridian**
Classical, jazz, and other great morning music, and the KSOR News Department presents the latest local and regional news.
7:37 Star Date
8:37 Ask Dr. Science
9:57 Calendar of the Arts
- 10:00 am First Concert**
Apr 1 M MOZART: Quartet in C, K. 465
Apr 2 T SAINT-SAENS: Piano Concerto No. 2
Apr 3 W RESPIGHI: Church Windows
Apr 4 Th MENDELSSOHN: Violin Concerto in E Minor
Apr 5 F DEBUSSY: Nocturnes
Apr 8-19 Marathon
Apr 22 M MOZART: Symphony No. 39
Apr 23 T RACHMANINOV: Rhapsody on a Theme of Paganini
Apr 24 W MARTINU: Cello Sonata No. 3
Apr 25 Th COPLAND: Appalachian Spring
Apr 26 F BEETHOVEN: Symphony No. 7

- Apr 29 M RAVEL: Piano Concerto**
Apr 30 T GRIEG: Incidental Music from Peer Gynt

- 12:00 n News**
Latest headlines, plus the weather forecast and the Calendar of the Arts.
- 2:00 pm Bob and Bill**
New from National Public Radio and Northwest Public Radio, this daily program presents classical music with hosts Bob Christianson and Bill Morelock. Together they create an entirely new experience in classical music radio.

FRIDAYS ONLY

- 3:00 pm Marian McPartland's Piano Jazz**
Each week features Marian McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.
- Apr 5 Jamaican Monty Alexander** blends the music of his native country with American jazz.
- Apr 12 Special marathon program.**
- Apr 19 Ray Charles!**
- Apr 26 Pianist and composer Barbara Carroll** talks about the role of women in jazz, and of course she and Marian play lots of great music.

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CHECK ☒ OFF FOR OREGON ARTS

- 4:00 pm **All Things Considered**
NPR's daily news magazine, hosted by Noah Adams, Linda Wertheimer and Robert Siegel.
- 6:30 pm **The Jefferson Daily**
KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.
- 7:00 pm **Siskiyou Music Hall**
Louise Rogers is your host.
- Apr 1 **M STRAUSS: *Till Eulenspiegel's Merry Pranks***
- Apr 2 **T SHOSTAKOVICH: Piano Concerto No. 1**
- Apr 3 **W HARTY: An Irish Symphony**
- Apr 4 **Th HAYDN: Cello Concerto in C**
- Apr 5 **F VAUGHAN WILLIAMS: Symphony No. 3**
- Apr 8-19 **Marathon**
- Apr 22 **M BAX: String Quartet No. 1**
- Apr 23 **T LUTOSLAWSKI: Concerto for Orchestra**
- Apr 24 **W WAGNER: *Siegfried Idyll***
- Apr 25 **Th BACH: Passacaglia and Fugue in C Minor**
- Apr 26 **F STRAVINSKY: *Petrushka***
- Apr 29 **M BRAHMS: Variations on a Theme by Handel**
- Apr 30 **T MAHLER: Symphony No. 4**
- 9:00 pm **State Farm Music Hall**
(Begins at 10:00 pm on Fridays.)
Sponsored by Southern Oregon State Farm Insurance agents, hosts Peter Van de Graaff and Dennis Moore present classical music through the evening.



Monday-Friday 9pm-2am
Saturday-Sunday 6pm-2am



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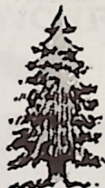
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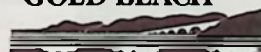
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NPR's weekend news magazine, hosted by Scott Simon. Includes:
7:37 Star Date
- 10:00 am Car Talk**
The Tappet Brothers (Tom and Ray Magliozzi) mix wisecracks with expert automotive advice.
- 11:00 am Vintage Jazz**
- 2:00 pm Four Queens Jazz Night**
- 3:00 pm Marlan McPartland's Piano Jazz**
A repeat of Friday's broadcast.
- 4:00 pm The Studs Terkel Almanac**
The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises.
- Apr 6** Studs talks with Oregon writer Barry Lopez about his new book, *Crow and Weasel: a Fairy Tale*.
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- Apr 27** Writer and humorist Calvin Trillin discusses his new book, *Enough is Enough: The Other Rules of Life*.

- 5:00 pm All Things Considered**
- 6:00 pm State Farm Music Hall**
Sponsored by Southern Oregon State Farm Insurance agents, hosts Scott Kuiper and Dennis Moore present classical music through the evening.

Sundays

- 6:00 am Weekend Edition**
NPR's weekend news magazine, hosted by Scott Simon. Includes:
7:37 Star Date
- 9:00 am Jazz Sunday**
- 3:00 pm The Thistle and Shamrock**
Fiona Ritchie's delightful program devoted to Celtic music and culture.
- 4:00 pm New Dimensions**
See KSOR listings, page 29, for individual programs.
- 5:00 pm All Things Considered**
- 6:00 pm State Farm Music Hall**
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begin by sensing a great void left by the death of Henry V. The war, the battles, the death and suffering was all for naught... as all of France was now lost."

Incidentally, *Henry VI* was Pat Patton's first play. He had nine different roles and was just as busy backstage changing moustaches and cloaks as he was on stage.

The First Part of Henry VI opens June 15 and runs through September 28.

❖ Two Rooms ❖

Two Rooms deals with the frustrations and the long waiting periods associated with the hostage-taking that has become so much a part of life for foreigners who live and work in the middle-East. Men have been kidnapped and held captive merely because they are Americans. *Two Rooms* is the story of such a man, taken against his will and held in a barren room where he spends hours recalling the slightest details of rooms in which he has lived back home in America, while his wife at home deals with a reporter and the State Department.

Director Kirk Boyd says, "The way we know about hostages is through television. The dichotomy that playwright Lee Blessing sets up for us is the stark world of video, and the absolute complete humanness of the people involved. The trick is to maintain a balance between the hard-edged reality of the hostage and the compassion of the people who are trying to help them. As Blessing says, 'Yes, the play is about faith and fortitude, but it also about imagination.' I hope that by the time we actually present this play, it will be a period piece, although I fear it won't be."

Two Rooms opens July 6 and runs through October 27.

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Thomas Ormsby is currently an editor and contributing writer for the Oregon Shakespeare Festival in Ashland, former editor of the Guide and former Jefferson Public Radio film critic and Siskiyou Music Hall host.



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Monday through Friday

- 5:00 am Morning Edition**
The latest news from National Public Radio, hosted by Bob Edwards.
- 11:00 am Monitoradio Early Edition**
Pat Bodnar hosts this weekday news-magazine, produced by the *Christian Science Monitor*.
- 12:00 n MONDAY: Soundprint**
American Public radio's weekly documentary series. A repeat of Saturday's program.
- TUESDAY: National Press Club**
Presentations by major newsmakers, recorded live at Washington D.C.'s National Press Club luncheons.
- WEDNESDAY: Horizons**
National Public Radio's documentary series devoted to women and minorities.
- THURSDAY: New American Gazette**
Speeches by authors, artists, politicians, and other public figures, recorded at the Ford Hall Forum.
- FRIDAY: Cleveland City Club Forum**
A live broadcast, featuring speakers addressing major public issues.
- FRIDAY: Cambridge Forum (Beg. April 19)**
Each week, speakers on this program probe issues of public concern—not the passing headlines, but the news behind the news.

- 12:30 pm MONDAY: The Talk of the Town**
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
- WEDNESDAY: Crossroads**
NPR's weekly magazine devoted to issues facing women and minorities.
- FRIDAY: Living on Earth (Beg. April 19)**
National Public Radio's newest magazine program focuses each week on issues of critical environmental concern.
- 1:00 pm Monitoradio**
The afternoon edition of the *Christian Science Monitor's* newsmagazine.
- 1:30 pm Pacifica News**
From Washington, D.C., world and national news, produced by the Pacifica Program Service.
- 2:00 pm Monitoradio**
- 3:00 pm Marketplace**
Jim Angle hosts this daily magazine devoted to the world of business, from American Public Radio.
- 3:30 pm As It Happens**
The Canadian Broadcasting Corporation's daily news magazine, with news from both sides of the border, as well as from around the world.
- 4:30 pm The Jefferson Daily**
Jefferson Public Radio's weekday news magazine, including the latest news from around the region.



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- 5:00 pm **All Things Considered**
Robert Siegel, Linda Wertheimer and Noah Adams host NPR's evening news magazine.
- 6:30 pm **Marketplace**
A repeat of the 3:00 pm broadcast.
- 7:00 pm **MacNeil-Lehrer Newshour**
A simulcast of the audio of PBS's television news program.
- 8:00 pm **BBC Newshour**
The British Broadcasting Corporation's daily roundup of news from around the world and from Great Britain.
- 9:00 pm **All Things Considered**
A repeat of the 5:00 pm broadcast.
- 10:30 pm **Sign Off**

Saturdays

- 6:00 am **Weekend Edition**
Scott Simon hosts NPR's Saturday morning news magazine.
- 11:00 am **Whad'Ya Know?**
Not much. You? Michael Feldman, public radio's Groucho Marx, with his weekly comedy quiz (?) show.
- 1:00 pm **Soundprint**
American Public Radio's weekly documentary series.
- 1:30 pm **Talk of the Town**
Hosted by Claire Collins. A repeat of Monday's program.
- 2:00 pm **BBC Newshour**
The BBC's daily roundup of world news, as well as news from Great Britain.
- 3:00 pm **The Parents Journal**
Host Bobbie Connor talks with leading experts in the field of parenting. Each program covers a number of different topics of vital interest to parents.
- 4:00 pm **Car Talk**
Tom and Ray Magliozzi (alias Click and Clack) with their weekly program of automotive advice (a little) and humor (a lot).
- 5:00 pm **All Things Considered**
Lynn Neary and Emile Guillermo host NPR's daily news magazine.
- 6:00 pm **Modern Times with Larry Josephson**
From New York, a weekly call-in talk show focusing on the perplexing times in which we live.
- 8:00 pm **All Things Considered**
A repeat of the 5:00 pm broadcast.
- 9:00 pm **Sign Off**

Sundays

- 6:00 pm **Weekend Edition**
Liane Hansen hosts NPR's Sunday morning news magazine, with weekly visits from the Puzzle Guy and automotive advice from Click and Clack.
- 10:00 am **Sound Money**
Bob Potter's weekly program of investment advice.
- 11:00 am **CBC Sunday Morning**
The Canadian Broadcasting Corporation's weekend news magazine, with both news and documentaries.
- 2:00 pm **El Sol Latino**
Music, news and interviews devoted to the Hispanic community in the Rogue Valley—*on español*.

- 8:00 pm **All Things Considered**
The latest news from NPR.
- 9:00 pm **Sign Off**

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Winter Wren

(for my daughter at 15 months)

You are mine this season, this cold pale
January of no snow and clear moonless nights,
what I mean is, beautiful—
your song the hundred words
you've learned since October.

November brought a few—
like Helen Keller, the first lessons
took time—and then the flood like hers.
In these last two darkest months
you've Poured them on us
in a voice which still trills everything
it mouths.

"La-la-la-la-la-la-la," you sing the refrain to
"Oats, Peas, Beans," not yet what is
called singing but unexpected—
notes Pouring from the underbrush
and the singer less than three inches long,
over and over, each note distinct
but so many we can't follow them.

That's what I mean, elusive,
even if a Person stared right at it,
she'd never know it wasn't a branch of devil's club
or a ragged leaf left on bush alder,
and if she saw it and knew it was the wren,
she'd say, never,
never out of that.

Although we stare back into your dark eyes
and say, Yes, yes, you'll be lucky,
among the blessed, if you find yourself
there in the thick of leaves and see
not a way out but how to negotiate,
so flight isn't soaring
but from branch to branch—

your dad and I will always be
the hikers, entering the forest
with our needs, catching, yes,
an earful, knowing it means something,
but we're cold or hungry, never there
long enough, and if a person
could hold a wild bird in her hands,
would she hear the song?

I call you Dove, hoping to tame you,
but I come into the forest walking—
nothing like the rush of feathers, wingspeed—
just feet, one after another,
which must have ground,
and when dark comes, a longing for home.
We'll never follow all the way
the song's call. But you can.

Alice Derry was born in Oregon and raised in Washington and Montana. She teaches English and German at Peninsula College in Port Angeles, Washington, where she co-directs the Foothills Poetry Series. She and her husband, Bruce Murdock, spent summers at Crater Lake, Lassen National Park and the Trinity Alps before the birth of their daughter, Lisel. Alice's poems have appeared in *Prairie Schooner*, *Poetry*, *Southern Poetry Review*, and others. Her first manuscript, *Stages of Twilight* (Breitenbush Books), was selected by Raymond Carver as the 1986 King County Arts Publication Award winner. Her most recent chapbook, *Getting Used to the Body*, is available through Saggiarius Press, Rusty North, Pt. Townsend, WA 98368.

We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.

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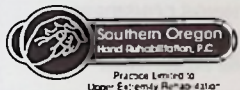
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Arts Events

For more information about arts events, listen
to the Jefferson Public Radio Calendar of the
Arts broadcast weekdays at 10 am and noon.

Guide Arts Events Deadlines:

June Issue: April 15

July Issue: May 15

- 1 thru 5 Exhibit: *Watercolor Society of Oregon Traveling Show*. Twenty award winners from the Watercolor Society's spring show will be on display. Cogley Art Center • 4035 South 6th Street (503) 884-8699 Klamath Falls.
- 1 thru 19 Exhibit: *Five Oregon Women*. This exhibit is a celebration of Women's History Month. Wiseman Gallery • Rogue Community College (503) 479-5541 Grants Pass.
- 1 thru 19 Exhibit: *Water Colors*. A showing of abstract watercolors and large painted Chinese screens by Margie Newman, Mon-Thurs 8am-10pm, Fri 8am-6pm, Sat 9:30am-6pm. Stevenson Union Gallery Southern Oregon State College (503) 552-6461 Ashland.
- 1 thru 22 Theater: *One Flew Over the Cuckoo's Nest*. Performed by Umpqua Actors Community Theatre and directed by Les Simon. Betty Long Unruh Theater • 1614 West Harvard Blvd. (503) 672-2648 Roseburg.
- 1 thru 30 Exhibit: *Quilt Show*. Seen at the Coos County Historical Museum. 1-800-824-8486 North Bend.
- 1 thru 30 Exhibit: Gary Buhler; *Watercolors*. Coos Bay Public Library, Gallery Room. 1-800-824-8486 Coos Bay.
- 1 thru 30 Exhibit: *Best of The Best*. Juried Student Art Show. Rogue Gallery • 40 S. Bartlett (503) 772-8118 Medford.
- 1 thru 30 Exhibit: *What is Not Forbidden is Allowed*. Paintings from Leningrad's fellowship for experimental art—the "unofficial" Soviet art. Umpqua Community College Art Gallery. ((503) 673-0728 Roseburg.
- 1 thru 5/18 Theater: *The Mystery of Irma Vep*. A Gothic mystery replete with vampires and werewolves and set in an English manor house and an Egyptian tomb. Performances Wednesdays through Saturdays at 8pm. Oregon Cabaret Theatre • First & Hargadine Street (503) 488-2902 Ashland.
- 1 thru 5/31 Exhibit: *Henningson, Haruna & Robinson*. Ikebana, Woodwork & Ceramics. Rogue Gallery • 40 S. Bartlett (503) 772-8118 Medford.
- 1 thru 7/22 Exhibit: *One Man's America: a Retrospective of the Art of John Clymer, 1907-1989*. An exhibit on the art and life of noted western artist John Clymer. The High Desert Museum • 59800 S. Highway 97 (503) 382-4754 Bend.

1 thru October 1991 Theater: Oregon Shakespeare Festival.

Presentations in the Angus Bowmer Theatre:
thru 10/27 • William Shakespeare's *The Merchant of Venice*

thru 10/26 • Thornton Wilder's *Our Town*
thru 10/27 • Bernard Shaw's *Major Barbara*
4/17 - 10/26 • Jerry Sterner's *Other People's Money*

Presentations at the Black Swan Theatre:
thru 6/22 • Alan Ayckbourn's *Woman in Mind*
3/28 - 10/26 • Richard Nelson's *Some Americans Abroad*

7/3 - 10/27 • Lee Blessing's *Two Rooms*
Presentations at the Elizabethan Stage:
6/4 - 9/27 • William Shakespeare's *The Taming of the Shrew*

6/5 - 9/28 • William Shakespeare's *Henry VI*
6/6 - 9/29 • William Shakespeare's *Julius Caesar*

For more information and free brochure:
Oregon Shakespeare Festival
P.O. Box 158 • Ashland, OR 97520
(503) 482-4331 **Ashland**

1 thru 1991 Exhibits: Annual exhibits include
Making Tracks: The Impact of Railroading in the Rogue Valley; Hannah: Pioneer Potters on the Rogue; and Jacksonville: Boom Town to Home Town.

Museum hours: Tues.-Sun. 10am-5pm.
Jacksonville Museum of Southern Oregon History
206 N. Fifth Street
(503) 773-6536 **Jacksonville.**

2 thru 1991 Exhibit: Centennial Sampler Part 2: Communications
Coos County Historical Museum.
1-800-824-8486 **North Bend.**

4 thru 5/17 Exhibit: Land of Morning Calm: An Exhibit of Contemporary Korean Metal and Fiber Art. This exhibit features 66 works by 47 artists selected by Dr. Kyung Sung Lee, Director of the National Museum of Modern Art in Seoul, Korea. Opening reception 4/4 at 7pm.
Schneider Museum of Art
Southern Oregon State College
(503) 552-6245 **Ashland.**

5 thru 21 Theater: Absurd Person Singular by Alan Ayckbourn. Weekend performances.
Barnstormers' Theatre • 112 NE Evelyn
(503) 479-3557 **Grants Pass.**

5 Taste of Russia. An evening of Russian food, music and art. 6pm.
Umpqua Valley Arts Center
Umpqua Community College
(503) 672-2532 **Roseburg.**

6 Concert: Sonos. One of the Pacific Northwest's most noted classical quartets, 7:30pm.
The Ross Ragland Theater • 218 N. 7th St.
(503) 884-LIVE **Klamath Falls**

7 Concert: Umpqua Chamber Orchestra and Vintage Singers Chorale; Mozart Requiem.
Jacoby Auditorium • Umpqua Community College
(503) 673-0728 **Roseburg.**

7 Theater: Musical revue Footprints on the Moon.
Theatreworks/USA presents an imaginative space race musical, 7:30pm.
Yreka Community Theater
(916) 842-2355 **Yreka.**

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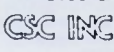


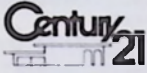



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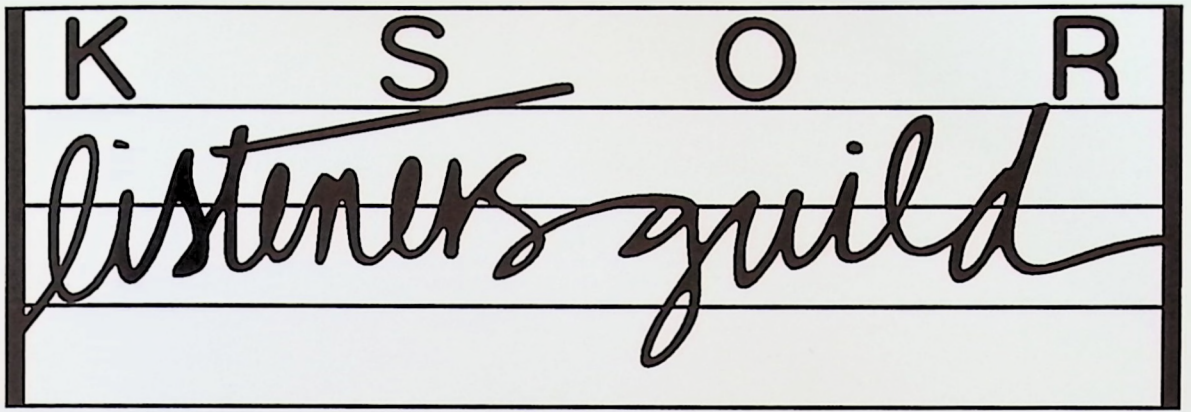
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- 7 Concert: Chamber Music Concerts presents the Raphael Piano Trio, 3pm.** The performance includes the Haydn Trio in G minor, the Trio in E flat, op. 70 (*the Ghost*) by Beethoven, and Schubert's B-flat major, op. 99.
Music Recital Hall
Southern Oregon State College
(503) 552-6331 **Ashland.**
- 7 thru May 2 Exhibit: Miwako Bagley Watercolors.**
Reception Sun., Apr. 7, 1-4pm.
Klamath Art Gallery • 120 Riverside Dr.
(503) 884-3570 **Klamath Falls.**
- 9 Concert: Los Folkloristas.** The premiere Mexican folk ensemble, 7:30pm.
Ross Ragland Theater • 218 No. 7th St.
(503) 884-LIVE **Klamath Falls**
- 13 Concert: Broadway Celebration.**
Marshfield High School Auditorium.
1-800-824-8486 **Coos Bay.**
- 12 Concert: A Broadway Celebration.** Presented by the Klamath Community Concerts Assoc.
Admission by series ticket only, 8pm.
Ross Ragland Theater **Klamath Falls**
- 12 Concert: Country bluesman Tim Ryan** will sing and perform on acoustic guitar, 7:30pm, tickets at the door.
Umpqua Valley Arts Center Galleria
1624 W. Harvard Ave.
(503) 673-9759 **Roseburg.**
- 13 Concert: Recital by Margaret Evans** on the organ, plus other instruments. Part of the Inaugural Professorial Lecture series, 8pm.
Music Recital Hall
Southern Oregon State College • 1250 Siskiyou Blvd.
(503) 552-6101 **Ashland**

- 13 thru 10/6 Exhibit: *Adventures in the Past*. Original prehistory artifacts from the Great Basin and Columbia River Basin regions. High Desert Museum • 59800 S. Highway 97 (503) 382-4754 Bend.
- 14 Concert: *Tribute to Mozart*. In honor of the 200th Anniversary of Mozart's death, the program features soprano Susan Olson, accompanied by pianist Eda Jameson, in favorite Mozart arias. Also featured are Diane Drake, pianist, and Elizabeth Wach, flutist, with the Brookings String Quartet, 3pm. Redwood Theatre • 621 Chetco Ave. (503) 469-5775 Brookings
- 15 Storyteller Olga Loya, presented by The Ross Ragland Theater and city of Klamath Falls Dept. of Parks & Recreation, 6:30pm. Ross Ragland Theater (503) 884-LIVE Klamath Falls.
- 18 Theater: *Baba Yaga*, a production of Tears of Joy Puppet Theatre, 7pm. Ross Ragland Theater (503) 884-LIVE Klamath Falls.
- 18 thru 20 Music Festival: Redding Area Variety Entertainment Society (RAVES) and KCPM-TV Channel 24 present the 6th Annual RAVES Vocal Jazz & ShowPop Festival. The community hosts 800-1,000 singing and dancing youngsters from junior high and high schools all over California, Oregon and Idaho. Redding Convention Center. (916) 222-4862 Redding
- 20 Concert: The Kobialka Duo. Violin virtuoso Daniel Kobialka and pianist Machiko Kobialka present a program of classical to new-age music. Shasta County Arts Council series. Old City Hall Arts Center (916) 241-7320 Redding
- 22 Concert: Tchaikovsky Chamber Orchestra, 7:30pm. Ross Ragland Theater • 218 No. 7th St. (503) 884-LIVE Klamath Falls.
- 22 Concert: The Light Blues, male vocal ensemble, presented by Jackson Co. Community Concert Association, 8pm. Admission by series ticket only. South Medford High School Auditorium (503) 773-3992 Medford.
- 27 Exhibit: *Hearts and Hands: A Social History of 19th Century Women and Quilts*. South West Oregon Community College • 1-800-824-8486 Coos Bay.
- 27 thru 28 Concert: Rogue Valley Symphony. Orchestra Showcase performs Bruckner Symphony No. 1, Mozart Symphony No. 25 and Brahms *Hungarian Dances*. 4/27 - 8pm; 4/28 - 4pm. South Medford High School Auditorium. (503) 552-2521 Medford.
- 29 thru 5/17 Exhibit: Wayne Wright - *Heavy Metal* relics and ceremonial vessels. Christel Dillbohner - *Crosses, Vessels & Icons* impasto paintings. Rogue Community College-Wiseman Gallery 3345 Redwood Highway (503) 479-5541 Grants Pass.
- 30 Concert: Angeles Quartet. A program of chamber music including works by Mozart, Janacek and Brahms. 8pm. Yreka Community Theater • 810 N. Oregon St. (916) 842-2355 Yreka.

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Meeting Agenda

1. Comments from listeners
2. State of the Station reports
3. Election of Officers



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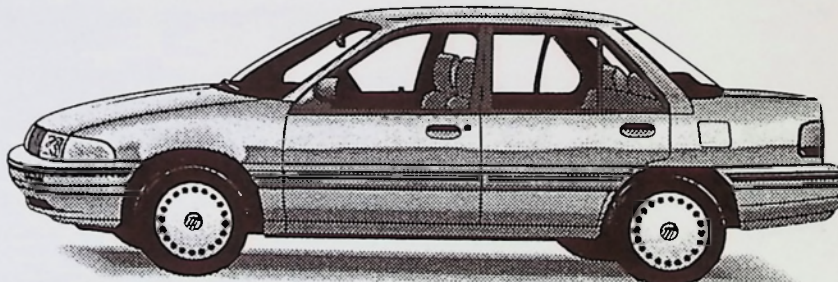
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